1776

MYRA'S JOURNAL

THE LADY'S MONTHLY MAGAZINE

VOL. XVII., No 4. APRIL 1ST, 1891.

CONTENTS.

SIX
SEPARATE SUPPLEMENTS,
INCLUDING—

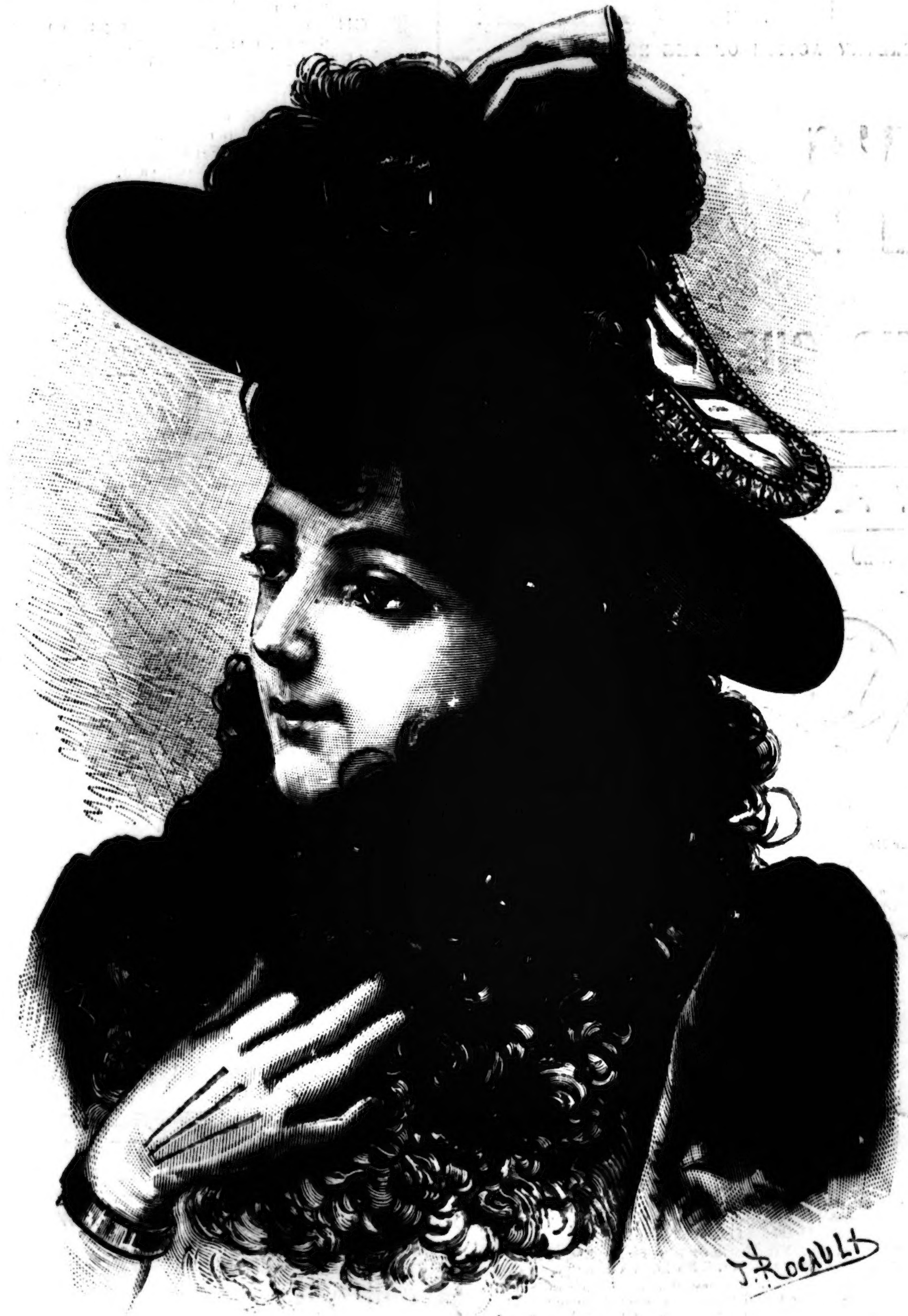
FLOWER PANEL, by KATE SADLER.

COLORED FASHION PLATE.

TWO CUT-OUT PAPER PATTERNS.

OUR ARTIST'S SKETCHES.

EIGHT PAGE FICTION SUPPLEMENT.



CONTENTS.

52 PAGES,
PROFUSELY ILLUSTRATED.

Madame NORDICA AT HOME (with Portrait).

"FOR EVER AND EVER" (continued), by Florence Marryat.

DRESS & FASHION IN PARIS, by Comtesse de B.

FAVORITE BOOKS, by Mrs. Talbot Coke.

SPINNINGS IN TOWN, by the Silkworm.

DRESSMAKING LESSON, by Myra.

Modes for Children. Myra's Hints to Correspondents. The Ladies' Gallery. Current Fashions in London. Notes on News, &c.

PUBLISHED MONTHLY, PRICE SIXPENCE.
Mayson Beeton, 204, Regent Street, London, W.
(TRADE PUBLISHING OFFICES—18, JEWIN CRESCENT, E.C.)

First Established 1825.

NEAVE'S FOOD

For INFANTS.

ADMIRABLY ADAPTED TO THE WANTS OF INFANTS. | RICH IN BONE-FORMING AND FLESH-PRODUCING ELEMENTS.

PROMOTES THE HEALTHY ACTION OF THE BOWELS.

NEAVE'S FOOD

BEST AND CHEAPEST.

THE HOLBORN SILK MARKET.

GREAT SHOW of SILKS for EVENING WEAR.

BENGALINE AND ALPINE CREPE CORD SILKS, in a beautiful range of Light and Art Shades, 22 inch, 1/4¾ per yard, usually sold at 3/-.

SILK BROCADES, Light Shades for Evening Wear; an immense variety, 22 inches wide, 10¾d., 1/0¾, 1/4¾, 1/7¾, and 1/11½ per yard; quite half their usual prices.

BROCHE PONGEE AND CHINA SILKS, in Light and Bright Shades. 22 inch, 1/0¾, 1/4¾, and 1/7¾; and Self-Colored Stripes, at 1/4¾ per yard, worth double.

SURAH SILKS FOR EVENING WEAR. Light, Bright, and Art Shades. 19 inch, 9¾d. and 1/0¾; 22 inch, 1/4¾, 1/11½, and 2/6½ per yard.

PONGEE SILKS, in Art and every Shade Manufactured. 9 inch, 4¾d.; 15 inch, 8¾d.; 18 inch, a Lot at 6¾d.; 22 inch, 10¾d., 1/0¾, 1/2¾ and 1/6½ per yard. The best Value in London.

CREPE DE CHINE SILKS, in all Light and Bright Shades. 22 inch. 2/11½ per yard, worth 4/6.

MOUSSELINE CHIFFON, All Silk, in Light, Bright and Art Shades. 45 inches wide, 2/6½ per yard, usually sold at 3/9.

ARTISTIC FLORAL BENGALINE SILKS, for Evening, in Oriental and Æsthetic Designs, Cream and Light Grounds. 22 inch, 1/4¾, 1/7¾, and 1/11½ per yard. These are very effective, and are usually sold at from 3/6 to 5/6 per yard.

CHINA SILKS, Pure and Bright, in a few shades. 24 inch, 1/7¾; and all New Shades, 1/11½, worth 3/-.

ART FLORAL CHINA SILKS. Siamese and Indian Designs. 32 inches wide, 2/6½ per yard; usual price, 4/3.

TUSSORE SILK BROCHES, from 6¾d. per yard.

BENGALINE POPLIN SILKS. Rich Goods in all New Shades. 22 inches wide, 3/11½ per yard; equal to any sold at 7/6.

RICH FAILLE FRANCAISE. All Silk. Premier Shades. 22 inch, 2/6½, 2/11½, and 3/11½ per yard, worth double.

SATINS, in Light Shades, and all Colors. 19 inch, 9¾d., 1/0¾, 1/4¾; 22 inch, Duchesse ditto, 1/4¾, 1/11½, and 2/11½. A Line, 24 inches wide, 1/4¾ per yard, quite half price.

NUN'S VEILINGS. All Wool. Light and Art Shades. Only 4¾d. and 6¾d. per yard; best value in the Trade.

RICH SEAL MANTLE PLUSHES (Lister's). 24 inches wide, from 3/11½ to 14/11: and German Makes, 24 inch, 3/11½ to 10/11; 54 inches wide, at 21/9 and 24/11 per yard; all Specially Cheap.

Patterns of any of our Specialities Post Free.

SAMUEL LEWIS & CO., 7, 8, 9, 10 & 11, Holborn Bars, E.C.

THE FAMILY FLANNEL.

MEDICALLY RECOMMENDED

For Ladies', Gentlemen's & Children's wear

LANOURA

PURE UNDYED WOOL.

Most suitable for Nightdresses, Shirts Children's Suits, Costumes, Dressing Gowns, Skirts, Combinations, Tennis, Boating and Cricket Suits, and all underwear.

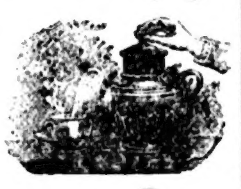
Silver Medal awarded at Edinburgh Exhibition.

FROM ALL DRAPERS.

If any difficulty in procuring, apply to LANURA Co., Ltd., LEEDS, *for name of nearest Agent.*

Self-Pouring

Pours out the Tea by pressing the Lid.
Saves Labour.
Saves 25 per cent. of Tea.



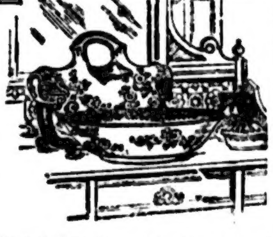
All Prices from 6/- each.

Teapots

A BOON TO LADIES.

TOILET AQUARIUS

The water flows into Basin by simply pulling the Handle.
No Lifting!
No Breakage!



Made in the finest Doulton Earthenware, mounted on Art Brass and Bronze Stands.
Don't buy Toilet Ware till you have seen this.

Patentee: JOHN J. ROYLE, Dalham Works, Manchester. Write for List & Name of nearest Agent.

PATTERNS POST FREE.

QUEEN MARY STUART

SHAWLS & PLAIDS

Direct from the Registered Protectees. Woven in Varieties. These Shawls are identical with those worn by Royalty. They are homely, beautiful, durable and essentially patriotic.

The Royal Stuart, The Hunting Stuart, La Dauphine or Mourning Stuart, The Prince Charles Edward, The Stuart Antique, The Dress Stuart.

Prices ranging from 12/6, 15/-, 21/-, 25/-, 30/-, 40/-, 50/-, in Finest Wools. Higher in Silk if desired. Free to all parts of the world, in change for Postal Order to a selected amount. The Manufacturers solicit shopping by letter, and will have pleasure in sending to all Applicants a beautifully-descriptive Price List of Royal and Loyal Clan Tartans and Costumes, together with a brief Historical Sketch of the connection of Mary Stuart with the Scotch Tartans, and their advantages in the family circle.

Correspondence invited in French, German, Italian or English. ILLINGWORTH & CO., Sole Manufacturers of the QUEEN MARY STUART Shawls and Plaids.
WOOL MILLS, ALYTH, PERTHSHIRE

BOND'S SMALL WARES

BOND'S WOVEN LADDER WEBS FOR VENETIAN BLINDS ARE OF SUPERIOR MAKE. GUARANTEED ACCURACY. ENDLESS WEAR. CANNOT GIVE WAY.

ALREWAS MILLS ASHBOURNE

BOND'S DUTCH LINEN TAPES.
Acknowledged to be the finest make of Tape for Ladies' & Children's best underclothing.

BOND'S SPLIT GLACE SKIRT WEB
"Renders the setting of the Skirt into the Waistband Simplicity itself" WELDONS JNL.

VOL. XVII.—No. 4.

APRIL 1, 1891.

MYRA'S JOURNAL,
THE LADY'S MONTHLY MAGAZINE

6 SUPPLEMENTS. 52 PAGES OF LETTERPRESS. OVER 45 DRESS AND NEEDLEWORK DESIGNS.

MADAME NORDICA AT HOME.

On the Olympian heights of Hampstead, above the roar and traffic of the City, Fitzjohn's Avenue is one of the most hallowed resting places of Art in London. So broad, that on a bright day it is roofed by a spacious canopy of sky, with picturesque gardens on either side, the thoroughfare is typical of London in its least unlovely aspect. Most of these red-bricked mansions, with their handsome façades and prettily pointed roofs, shelter the home-life of some painter, musician, author, master or apostle, famous leader or faithful follower. When Madame Nordica resolved a short time since to acquire "a local habitation" in London, having in the brief space of three years so successfully assured herself of a name, Fitzjohn's Avenue naturally claimed her for its own. And already the gifted singer who graduated at Boston, and had a career in Paris, has given to her residence, with the assistance of a devoted mother, all the subtle attributes and mystic influences of an English home.

MADAME NORDICA.

The hall-door is opened by an old man in livery, whose simplicity and good nature suggested the family retainer so dear to the heart of Sir Walter Scott. He ushers me into Madame's boudoir, which is remarkable for the number and character of its cushions. They seem to be all over the small apartment, dexterously piled on settee and chairs, and with the softest of eider-down they do not belie the promise held forth by the light and fanciful cretonne coverings; the pleasure of realisation for once equals that of anticipation. Madame, I see, is not in the room, but I have scarcely seated myself in the dainty depths of a couch by the gently flaming fire, when a delicate perfume comes across the room, and in its wake is the lady I am anxious to introduce to the readers of MYRA'S JOURNAL.

She has just returned from Scotland, it appears, fulfilling engagements in Edinburgh and Glasgow. Madame Nordica does not dislike travelling, for it gives good rest to the voice—"in a railway carriage," she remarks "one speaks in monosyllables." But a journey from Scotland with the thermometer registering twenty degrees of frost, naturally calls forth expressions of sympathy. With a smile, Madame Nordica rejects them. "I take great care of myself, and my voice never suffers from the cold. As an American, I am inured to that, but, of course, the great difference is that with an American winter there is plenty of sunshine."

In truth, I reflect, as Madame Nordica reclines in an easy chair on the other side of the terra-cotta fireplace, few *prime donne* could be so physically well fitted to sustain the sometimes very exhaustive demands of their art. Even an afternoon tea gown, with loose silken folds, does not quite conceal the suppleness of her form, the splendour of her physique; while in evening dress, the muscular power of the pearly

BRITISH MUSEUM

white arms and shoulders, the marble-like contour of the throat cannot but excite admiration as well as visions of some future age when strength and beauty shall have become twin sisters. It may be presumed that their union in the distinguished singer reflects some credit upon her training at the "hub of the universe" of which she proceeds to tell me something.

"As a school-girl I was, of course, ambitious, and an old Boston friend, who is now the wife of a respected citizen, recently told me of an incident which I had forgotten. We were discussing our future lives, and my friend declared her intention of becoming an actress, while she said that for me the career of a great singer had the most charm. On leaving school, I attended the Boston Conservatoire, where I studied the great oratorios, and went through a systematic course of voice cultivation."

But, although like most of her predecessors and contemporaries, the *prima donna's* talent early manifested itself, she did not, unlike Patti and Albani, make any public appearance till she had reached the age of eighteen, when she sang at a concert given by the well-known Handel and Haydn Society of her native city.

"Even at that time," she explains, "my heart was set upon opera, and two years later I was in Paris studying under Randegger. He tried to turn me from my purpose, thinking I should succeed best in oratorio. I have two uncles, too, who are clergymen, and they were quite grieved to think I was going on the stage."

"Did you have dramatic training as well as musical?"

"I studied in Paris the Lé System of dramatic expression. Did you hear M. Maurel's recent lecture at the Lyceum Theatre? I quite agree with nearly all that he says about 'voice colouring.' In every opera I have striven to exactly represent the emotions of my part."

"But without natural talent in acting I suppose no amount of training will enable an artist to do this?"

"That may be so; but if there is the dramatic power it must be properly cultivated in the same way that the most beautiful voice needs training. It must be remembered, too, that in opera one is constantly under the restrictions of the music from which actors are quite free. When Miss Ellen Terry comes on the stage, for instance, she has a minute's breathing space, perhaps, before speaking, but I must begin singing at a certain measure in the music. It is sometimes said that one has only to be natural in order to succeed; but to be that in opera would mean inevitable failure. As Marguerite, for instance, if I were to shed real tears I shouldn't be able to sing; I must only appear to be weeping. It is the same with other characters; if I were to give free vent to their emotions I should quite break down. All one can do is to *appear* natural."

As Madame Nordica spoke she sheltered her face from the glow of the fire by a fold in her dress, but once or twice, in the midst of talk, she released her hold upon the garment; then the dancing light played upon her features, showing now earnest thoughtfulness, then light-hearted humour. This extreme mobility of countenance, of which in the firelight I had some powerful suggestions, stands the singer in as good stead on the stage as the capacity for "voice colouring" on which M. Maurel discourses.

"Is there any story connected with your professional name?" I inquire, during a pause in the conversation. "If so, I don't know that it has ever been told."

"It was given to me by my Italian friends. When I was studying in Milan they asked me what my name, Lily Norton, meant? I said that 'Norton' meant, I suppose, 'of the North,' while 'Lily' was the name of a flower like Violet and Rose. 'Ah! yes,' they exclaimed, '*Nordica*, of the North.' When it was arranged that I should make my *début* at the theatre there in *La Traviata*, I decided to assume another name, in order not to pain the reverend gentlemen—my uncles—or, at any rate, not to give them pain till it was known whether I should succeed or not," she added, dryly.

"Then 'Nordica' recurred to me. It sounded pretty, and I resolved to make it my own. I am now so well used to the name that I should not feel at home if called by any other."

Of her short married life in Paris, Madame Nordica naturally speaks but little. I daresay most of my readers have heard of the tragic circumstances under which about five years ago she became a widow. Mr. Gower, who was the joint inventor of a well-known telephone, was an enthusiastic aeronautist. One day he started in his balloon to cross the Channel and perished in the attempt. Since her marriage, four years previously, Mrs. Gower had never sang in public, but when the first pain of her loss had passed, the young widow naturally resolved to return to her profession, and resume the name which she had made famous in Paris, in Italy, and Russia, where she had had operatic seasons. In the spring of 1887 she made a tour of the English provinces, under the directorship of Mr. Mapleson, and a few months later won the success of the season in London.

With such biographical details Madame Nordica furnished me in her drawing room, where at all hands she had the means of refreshing the memory had it been deficient. On the walls hung pictures purchased during visits to Italy; in a music cabinet was a copy of a very early (if not the first) edition of "Orlando Furioso," given to her by one of her first friends in Milan. Every inch of the handsome grand piano is occupied with photos of personal friends and professional acquaintances. Among others I noticed Lady Randolph Churchill, at whose house she sometimes sings; Miss Liza Lehmann, who is a near neighbour in Fitzjohn's Avenue, and for whom the prima donna recently wrote a pretty little song; Signor Tamagno, who has written across it, "It is my hope never to have another Desdemona," and Gounod, who "coached" Madame Nordica for Marguerite when she made her Paris *début*. The words on another photograph: "From your *bête noire*, Augustus Harris," led Madame Nordica to speak of her first performance of Valentina in *Les Huguenots.*

"There had been some 'wobbling,' I suppose," she laughingly exclaims, "on the part of one of Mr. Harris's foreign artistes. At any rate he asked me to sing the part after a few days' notice. I knew nothing of the opera, and had never even seen it. But after half-an-hour's hesitation I accepted the undertaking. The brothers De Reszke were engaged in the opera, and I well remember how kind they were. Their whispers constantly encouraged me on the stage, and whenever I was in danger of getting too excited, they exclaimed, 'Tranquillisez-vous!' They have been good friends of mine ever since."

A letter from Sir George Grove reminds me of the great service Madame Nordica rendered to the Royal College of Music by having induced Mr. Sampson Fox to make his munificent donation for the building of the new wing it so greatly needed. A reference to another of Madame Nordica's warm friends, Sir Arthur Sullivan, leads me to speak of his courageous attempt to found a national opera.

"The composer is equal to the task, I make no doubt," she observes; "but where are the English singers who have been trained for opera? Why, I have never once sang with an English tenor on the stage. Light opera is not good training for the higher branches. Nor are oratorios stepping-stones to operatic work, although in both there is some dramatic element. At the Savoy, the Prince of Wales, &c., the best voices would be seriously injured by the nightly singing. Thoroughbreds are the most delicate horses; hunters cannot be used every day."

In the hall, which had the dim, religious light of wax candles, Madame Nordica, before saying good-bye, told me her plans for the present winter. After her stay at Monte Carlo, she would proceed to Paris to create the heroine's part in the new opera, *Le Rêve.*

"I like London, now, better than Paris," are her last words, "although, as you say, all good Americans are supposed to find paradise there. London has become my second home."

FREDERICK DOLMAN.

Dress and Fashion in Paris.

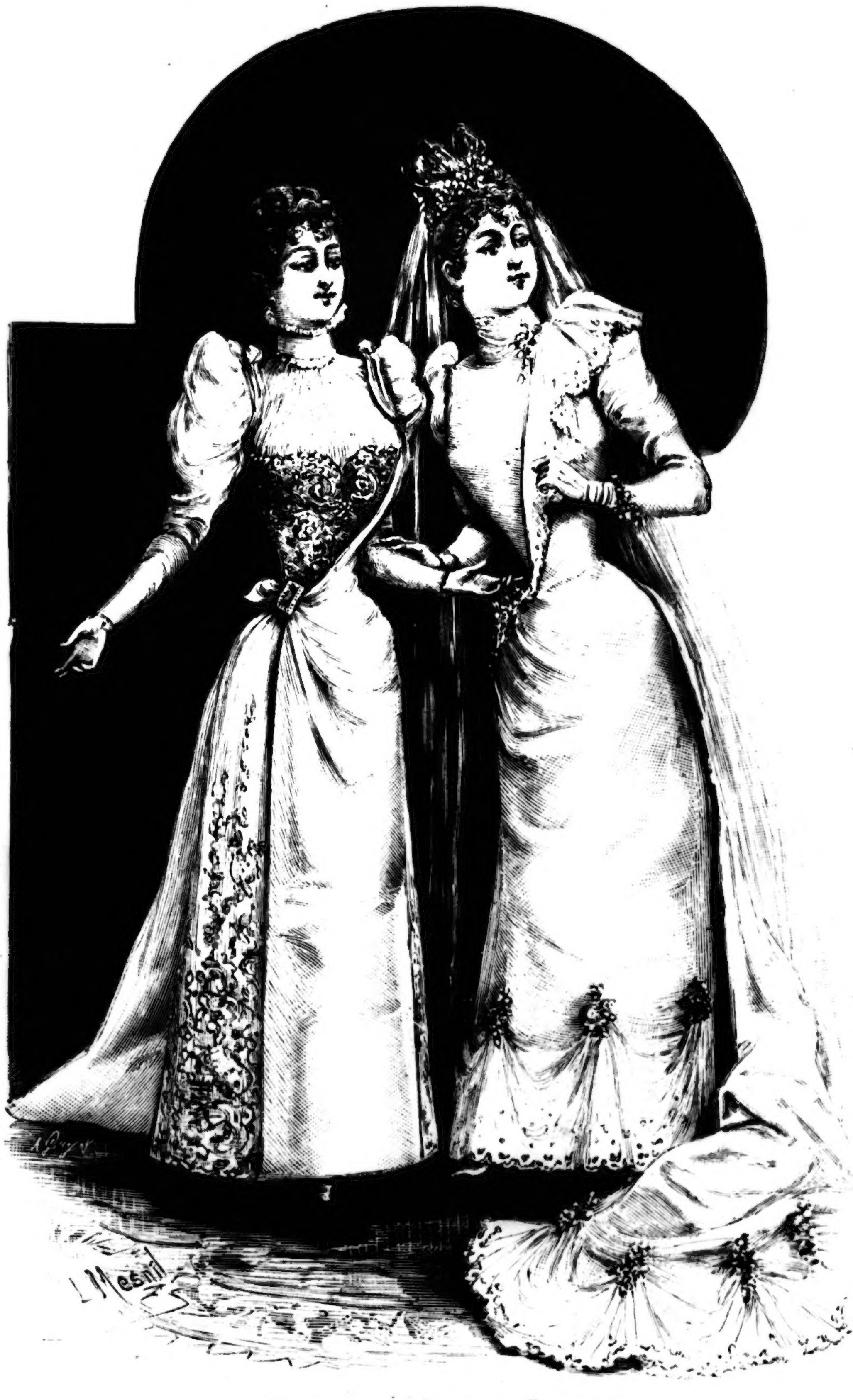
SPRING fashions promise to be more than usually spring-like this season; everything is to be pretty, becoming, and suitable to the time of year; light and tender shades of colour abound, and though there has been, for millinery purposes, a little coquetting with aniline colours, the tendency to adopt these is not spreading, and they are on the whole very coldly received by the leaders of fashion.

It is not so, however, with gold, silver, and the less precious metals, to say nothing of bead and jet garnitures and the imitation jewels that are still used to a considerable extent for the ornamentation of head-gear. Gold and jet, however, are the chief favourites; gold is used in the form of braids, ribbons, and passementerie trimmings, jet in galons, aigrettes, passementeries, and, newest of all, separate beads in the shape of nail-heads of all sizes.

The new hats for the spring are very pretty, chiefly of fine straw, and trimmed with lace, flowers, and gold ribbons. Broad brims prevail, and are either straight or peaked in front, the back part is turned up, fluted, bent in strange but coquettish shapes, treated, in fact, in any way the modiste may fancy. A very becoming hat in Leghorn straw, with straw lace edging the brim, has white lace prettily draped on the crown and brim, and delicate sprays of mimosa on one side falling over the crown. Another hat of plain Tuscan straw is draped at the back, where the brim is raised and fluted, with écru lace embroidered with gold, a pleated end of the lace falling over the front part of the crown. At the back is a bow of gold gauze ribbon with sprays of lilac orchids, falling over the crown and brim, and on each side of the crown towards the front. A ladylike hat is in black chip with puffed draperies of black tulle studded with steel front and back, and black aigrettes rising from the puffs. On each side of the crown is a half wreath of yellow velvet roses.

Velvet and cloth capotes in light colours and of the smallest dimensions, and worn like toques on the top of the head, are in many cases either embroidered with gold or have the brim covered with gold passementerie. A capote of Nile green cloth is thus embroidered with gold, and has a draped brim of dark green velvet with a bow of gold gauze ribbon and a little bunch of lilies of the valley in front. Black tulle and lace capotes with the brim of gold passementerie and trimming of black velvet and yellow flowers are quiet and ladylike, and more dressy models have a very full draped crown of cream or pale maize coloured gauze, and the coloured velvet brim nearly concealed by festoons and other ornaments of jet beads.

Mantles of many shapes and costumes are much ornamented with jet nail-heads; skirts are bordered with rows of the jet beads in graduated sizes, or else they are sewn on in symmetrical patterns. Mantles and jackets are *clouté* with jet all over, or in rows forming a kind of bordering; a very elegant model is a jacket of black peau de soie trimmed down each front with three rows of the nail-heads, and edged with fine jet bead fringe, with pèlerine sleeves of broché silk, bordered with a single row of the jet beads and the jet fringe. The effect of these jet ornaments on coloured cloth is



Toilettes for a Bride and Bridesmaid.

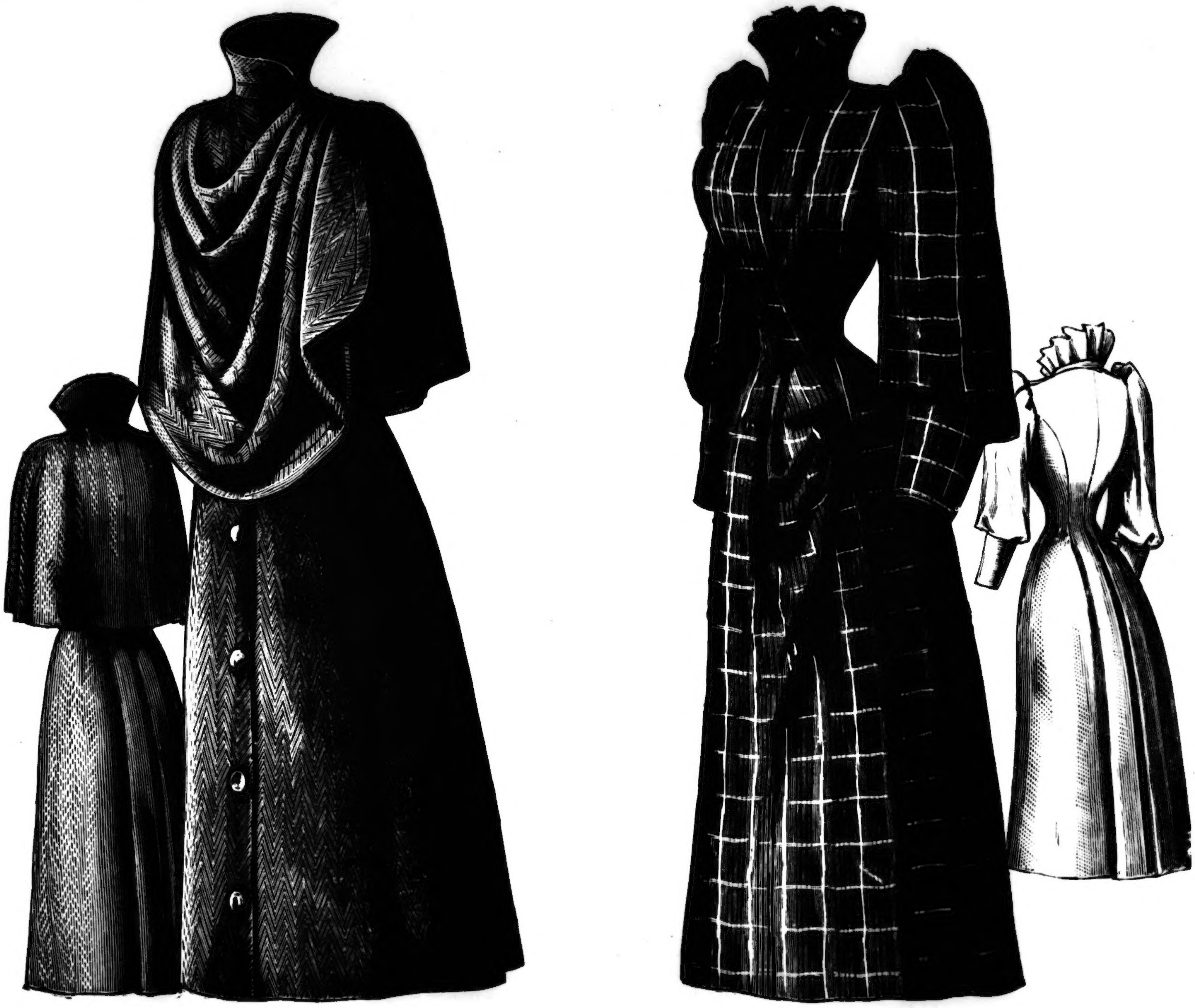
Fig. 1. Bridesmaid's dress in peach blossom crépon. Princess dress of crépon with demi-train; the left front draped diagonally across the corsage and forming a square tablier, the drapery passed through a silver buckle on the right hip. Wide panels and corselet of peach blossom silk embroidered with silver; finely pleated chemisette of crépon with collar and wired ruched heading. Draped gigot sleeves with narrow drapery round the shoulder. Quantity of material required—crépon 16 yards.

Fig. 2. Bride's dress in duchesse satin trimmed with point d'Angleterre. Princess dress with long rounded train. Diagonal fastening from left to right in front, a graduated lace flounce following the opening and ending on the right hip under a bouquet of orange blossom. A flounce of lace festooned in scallops round the skirt and train, the pleats held up by sprays of orange blossom. Sleeves draped at the shoulder. Collar of draped satin with lace heading, fastened with flowers on the left side. Tulle veil and diadem of flowers. Quantity of material required—satin 20 yards.

For Prices, etc., of Paper Models and Flat Patterns, see end of Descriptions.

extremely good, and complete costumes, skirt, and jacket with deep added basques trimmed in this way are stylish and ladylike.

The most fashionable shapes for mantles will be jackets, capes with yokes, and small mantelets trimmed with ruches of lace; sometimes the two first styles are combined, many jackets having pèlerine sleeves, or a complete cape of the same length as the jacket, and covering it completely when the fronts are allowed to fall from the neck where they are fastened.



New Travelling Cloaks.

Fig. 1. Redingote of fancy cloth, buttoned down the front and with pleats below the waist at the back. Short pèlerine with a single pleat on the shoulders, the right side forming a drapery that is pleated up and fastened on the left shoulder. Medici collar fastened on the left side. Coat sleeves added at will. Quantity of material required—7 yards,

Fig. 2. Redingote of plaid cloth with pleated skirt at the back. The right front fastened diagonally over the left front and draped with small pleats below the waist. The left front slightly full. Pleated Medici collar. Full sleeve with a deep cuff. Quantity of material required—6 yards.

For Prices, etc., of Paper Models and Flat Patterns, see end of Descriptions.

Even the mantles intended for walking, which are usually rather plain, are this season either richly embroidered or ornamented with passementerie or beads, the trimmings being, however, very often black on coloured material, so that, after all, the effect is not too obtrusive and glaring to be in good taste. An elegant model is a pèlerine in rather dark but still bright blue cloth, with a long pointed yoke ending at the waist in front, and tight fitting back; this part is entirely covered with black passementerie, and the pèlerine is scalloped round the edge with black silk.

A similar shape for carriage wear is carried out in lapis blue velvet, and is trimmed with appliqué embroidery and bead passementerie, and edged with fringe to correspond; another, still more dressy, is of water green velvet lined with salmon pink silk, with a beaded yoke and trimming round the edge formed of a wide band of small, smooth feathers in salmon, water green, and white. Redingotes in velvet and in embroidered cloth or damask silk are still much worn, and there are innumerable models of cloth cloaks mounted on yokes, and finished off with capes and hoods, all of which are embroidered and trimmed with passementerie.

Louis XV. jackets, with very deep added basques, are enormously popular, and these again are embroidered or nearly smothered with passementerie ornaments. Small Valois and Henri II. mantles, all in some variety of the cape form, bid fair to be worn throughout the season.

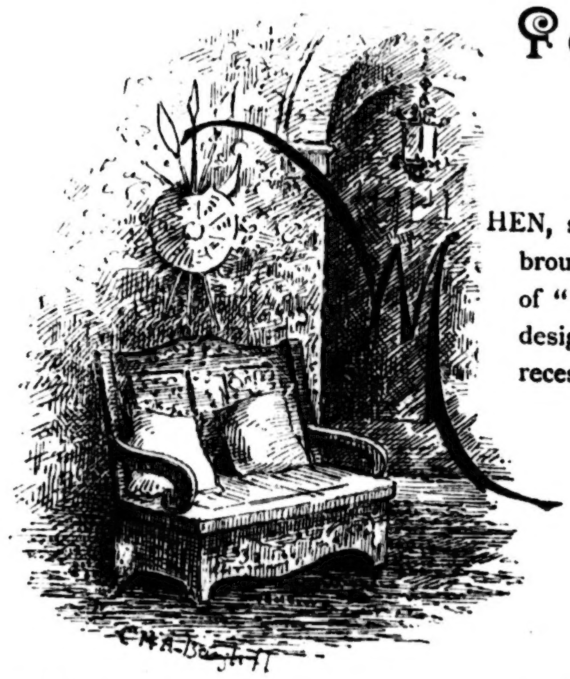
A new style of trimming, adopted for redingotes made with capes, is rather striking. The edge of the cape is embroidered and cut out in large scallops which rest on a band of open embroidery showing below the scallops. This same style of trimming is also employed for cloth costumes, the edge of the skirt to a depth of from ten to twelve inches being thus ornamented.

Either in this way, or by means of flounces, depending upon whether the material is light or heavy, nearly all dress skirts are trimmed at the edge. Lace flounces, in black and in white, are used for this purpose, no matter what their depth may be, and narrow flounces are employed for coquillé robings, small paniers, and corsage trimmings of all descriptions, such as berthas, epaulets, draperies, flounces framing the pointed yokes of tea gowns, pèlerines, collars, and figaro jacket fronts.

Comtesse de B.

Favourite * Books.

By Mrs. TALBOT COKE.



WHEN, some three years ago, I brought out, in the columns of "The Queen," an original design for filling a fireside recess for the safe keeping of books and china, the reception it met with was so cordial, that I have always intended again to turn my thoughts to a little abiding place for a few books.

With this view, I noted a pretty corner bookcase I saw in Cairo; it, however, merely hung over a triangular shelf or two for curios, and did not seem quite a success, so until "Bookworm's" letter (alluded to in the March Myra) roused me to take action, I had almost forgotten the matter.

We few of us, I hope, have "souls so dead" as to have no favourite books, though I fear the love of certain books, as a *possession*, is somewhat out of date.

Of course, I know it is the "smart" thing to gallop through piles of new novels, to skim sheaves of Society papers, to be, in short, "*dans le mouvement*," to have our tables strewn with volumes from the circulating libraries, railway "yellow backs" or "shilling shockers," but how seldom one finds a young woman who really *loves* her books, and who reads certain books over and over again, and yet finds fresh beauties.

Yet, what friends books are—what company; one turns to them for amusement, for instruction, and, best of all, when the heart is sore, for comfort. Speaking, not (of course) of the Book of Books, a certain little white and gold volume holds to my mind all the elements of true happiness for time and eternity. Books there are, many or few, in every house, from the stately library, where, perchance, none but the housemaids ever move one of the dusty tomes, to the humbler "den," with its little bookcase of, probably, far more readable volumes. But what I seek to illustrate to-day is a useful, pretty, and not too expensive arrangement for books in a moderate-sized drawing-room, for the benefit of women who still love to have their favourite books always near them. Whether the idea could be carried out in its entirety would greatly depend on whether there was a window in convenient proximity, for, were all the light at the other end of the room, this corner would, of course, be a most depressing place to write in.

In that case, however (should the idea find favour), I would have the bookcase fixed about the height shown, and substitute one of the pretty little corner cabinets—I know of some inexpensive "dwarf" cabinets, in the Chippendale style, which would be the very thing—or, were that unattainable, even a large, rich-coloured pot, with broad-leaved aspidestra or spreading palm, would prevent the shelf from having a too lonely effect. The plush curtain, in such a case, would be better away, and the little shelves behind it used for pottery or old china.

Some of my old readers will remember how frequently I at one time mentioned a *very* inexpensive book-overmantel I had thought of, and which consisted in a tall, narrow mirror, 2 ft. 10 in. by 9 in., with little shelf and scroll ornament above it, flanked on either side by one of the cheap oak bookshelves sold by all large furnishers; these were to be "backed" by rich red and gold Japanese leather paper, and the shelves and mirror frames Aspinalled ivory.

I had such very numerous requests to illustrate this notion, that at last I made a rough sketch for my artist, who replied by sending me a number of an enterprising little paper (then new to me), in which—taking time by the forelock, and getting a sketch from the "handy man" whose address I gave in my columns—my dearly beloved bookshelf-overmantel had been produced!

Now I am not sure that (for a sitting-room, where for more than half the year in this chilly climate we want fires all the day) over the mantelpiece is a good place for, at any rate, handsomely bound books, but in bedrooms, where the heat would only be for a few hours at a time, I still think it a pretty and "furnishing" way of filling wall space for those who cannot afford a dainty overmantel in harmony with the rest of the woodwork. Again, I think an adaptation of this idea might be prettily carried out at even *less* cost than the 25s. 6d. charged for the above, by having the charming picture by Mrs. Earnshaw, which was presented with the Christmas Number of Myra, framed in a flat deal frame some four inches wide, covered with tightly strained ivory and gold leather paper, with projecting shelf all along the top of the frame; have two of the aforesaid cheap oak bookshelves (2s. to 2s. 6d. each) Aspinalled ivory, backed with the paper and firmly joined to the picture by laths at the back, and the overmantel is complete.

This arrangement, against one of my favourite greeny blue wall papers, and with a full frill of gold plush or velveteen, at the edge of the mantelshelf, quaint little pots and figures on the top shelf and that above the books, would, I am sure, improve most bedrooms—nay, even modest drawing-rooms!

Many really lovely "bits of colour" are now thus given at Christmas, and can be framed in this way for bedrooms. Good reproductions are, to my way of thinking, pleasanter to rest one's waking eyes on than bad originals; so, I fear, I shall never he "educated up" to shudder at the sight of even the best oleograph, which, I am told, one should do if *really* artistic!

To return to our illustration: the wide border of the cloth affords an opportunity for a boldly executed bit of needlework, which those not clever with their fingers can, however, replace by a band of brocade, or one of the really lovely printed velveteens I sometimes mention; the cloth itself should be of plain diagonal serge, the desk-shaped box might open to hold unanswered letters, the little curtain conceals shelves for a supply of stationery, and a wide, open shelf might be fixed underneath the table, or, better still, a deep drawer. I think provision has been, therefore, made for the mere correspondence of everyday life; while a *really* busy woman will, I feel sure, rest satisfied with nothing less than a "knee-hole," with ample drawers on either side!

The candlestick is one of those in brass and copper, which stands firm with a weighted ball, and also serves as paperweight. The blotting book should be of corded silk, with large embroidered monogram; in short, all et ceteras on such a little table should be quaint and pretty.

I always have a fancy that the chair at a writing table should be uncommon looking, if possible, old fashioned, and certainly different to the ordinary chairs in the room. My readers must not gather from this article that I overlook the charms of the revolving book-tables I sometimes recommend. I think them, *au contraire*, delightful, but more suited to the tidy keeping of library books and one or two books of reference than as a "happy home" for a collection of volumes. I will only add I will gladly try and adapt this book corner to the special circumstances and surroundings of any of my readers wishing to so enshrine her favourite books.

Answers on Furnishing.

BY MRS. TALBOT COKE.

Special Rules for Correspondents.

1. *Letters requiring advice to be addressed to* Mrs. Talbot Coke, *Myra's Journal Office, 204, Regent Street, London, W.*

2. *Letters to be answered in the next number to reach the office not later than the 4th of the month.*

3. *Letters requiring advice on the arrangement of a room should be accompanied, if possible, by a plan, and the name of each piece of furniture must be written on the plan in the place of its present position.*

4. *Questions to be answered should be underlined, and briefly repeated at the end of the letter.*

5. *Patterns of materials, wall papers, etc., may be sent, and will be returned if accompanied by a stamped and addressed envelope.*

6. *Correspondents are requested always to use the same pseudonym (to enable reference to be made to any former answer) and to give full name and address as well. Advice as to position of furniture cannot be given unless a plan of room with size and present position of furniture marked is sent, with stamped addressed envelope for its return.*

We are requested to state that *in no case* can Mrs. Talbot Coke undertake to answer letters *privately*. All answers will be *published in the Journal;* but, to secure an answer in any forthcoming Number, correspondents are reminded that their queries must be sent in *not later than the 4th* of the month.

ANSWERS TO CORRESPONDENTS.

Iceberg.—I am sorry you failed to get the January Myra. Newfoundland is, as you say, "a long way off for advice." A slip of terra cotta plush, with ball fringe at each end, would be a finish on the top of the piano. Cover the couch and basket chair cushions with Graham & Biddle's (Graham House, Oxford Street, London) beautiful Halstead Cretonne, 1s. 9d. the yard—the one with terra cotta ground—it looks charming with your pretty paper. I should "Aspinall" the chairs with "Electric Blue" or "Dark Gobelin." A frill from the front of seats of chairs to the ground is a great improvement. If you place the sofa *against the wall*, and have some pretty frilled cushions in soft blue or terra cotta, it will look far more important than at present. I should make the cover with a flounce to the ground. For *all* the windows I would have cream frilled muslin "Sundew" curtains, 7s. 6d. the pair—terra cotta flower will be best. Chesham House, Regent Street, is the address. Drape the statuette corner with soft terra cotta silk. Shoolbred, Tottenham Court Road, London, has a very wide width at 2s. the yard. You put "bedroom curtains" in the list of questions, but say nothing of them in the letter, but as you want a blue and yellow room, I would have the curtains of turquoise serge, about 1s. 6½d. the yard from Holroyd Barker, 488, Oxford Street, W. The best washing yellow cretonne I know is Graham & Biddle's yellow "Renaissance," 1s. 1d. a yard. It must be *very* hard to make your house artistic so far from Europe. I am really glad to help you once again.

Merci.—It seems hardly worth papering the three rooms, marked boxrooms, in your plan of the attics in your new house. And, considering the fact that the servants' rooms face north, I think a cheery little terra cotta paper Knowles sells, at 8d. the piece, would give a warm, cheery effect. Paint the same shade as the ground of the paper. I never *can* see why servants should be condemned to dreary drab paint! "Small Palmleaf" is the name of the paper, by the way. I give the same paper for both rooms, as it is an economical plan for attics. I am longing to get to the best bedrooms and sitting rooms of your pretty house, which I can quite picture now I have seen the photographs!

Americaine.—So glad to hear from you again. I remember our correspondence perfectly. I do not think the frieze need necessarily match the door panels. Send me a bit of the wall paper (all my new ones have effaced its exact *shade*, though I remember the pattern), and I will send for names of far cheaper friezes. Knowles has a charming one of yellow tulips *growing* against a shaded background, which would only cost you about 10½d. the yard. The frieze rail, of course, must match the paint in the room, though the tulip frieze has an edge which renders a rail almost unnecessary—another considerable saving of expense. The Patent Silvering Co., 10, Lower Kennington Lane, S.E., would carry out the mirror corner for you. I think the mirror should be from 18 inches to 2 feet wide and 5 feet 6 inches to 6 feet high. I cannot tell you exact cost. The finished drawing did not *nearly* come up to the rough sketch, and so I never troubled (as I often do) to get an estimate for carrying out the idea. The frame should be stained deal in your case. I shall see all the new brocades, etc., in a day or two, and shall (as you are so old a correspondent) send you bits of anything "likely" for your couch and chair. As for the bare look above the "gipsy" corner, why not a modification of the corner bookcase illustrated in April Myra?

Molly Bawn.—Not a bit troublesome. I never care much for "the height of fashion" myself, and, as you say, after forty it is more dignified to adopt a style and keep to it. From your photograph the big patterned "Ellen Terry" gowns suit you, and I think a tea gown of Shoolbred's "Golden Wheatear" brocade—7s. 6d., 50 *inches wide*, should suit you à merveille. I would *not* have it "open in front of skirt," but plain, and a *very* long train; high collar, spreading outwards, of gold velvet, with pointed gold lace at edge; bodice cut with open square in front, gold girdle. To be correct for *date*, the sleeves should be almost long, full at shoulder, tighter towards the wrist. Madame Morley, 49, South Molton Street, would make this gown for you for *far* less than the price you quote. I always find her so complaisant in carrying out *my* vagaries! and her fit is excellent. I like the bedroom paper you send very much, though it seems a high price compared to the quality. Of my new cretonnes the one which falls in with it best is Graham & Biddle's, Graham House, Oxford Street, charming Dahlia (terra cotta ground) 1s. 11d. the yard. I fancy you could *not* have "wings for curtains" added to your bed, but if you have my favourite brass rod fixed 3 feet *above* the brass rail of the bed, and a cretonne curtain thence, to disappear behind the bolster, your bed will quite lose the bare look you now deplore. A terra cotta sateen frill, either side the dahlia bedspread, will look best.

Venetia.—I quite enjoyed another look at your pretty patterns, showing your scheme of colour. I think the fretwork arch will be a great improvement. The one I illustrated was, if I remember, from Emerson and Co., 224, Regent Street, W., and cost about 30s. to fill an ordinary doorway. I cannot resist at once posting you a pattern of my favourite pearl and gold brocade: Graham & Biddle, Graham House, Oxford Street, 6s. 3d. the yard, 50 inches wide. I should make it with the new turn-down, nine-inch frill of plush at the top, with tassel fringe at the edge of frill; but, perhaps (I scarcely understand), the curtain is to be behind the arch? If so, a plain one would be better. Being from home, I have not all my catalogues with me, but would suggest, as being most suited to your dainty room, either one of Holroyd Barker's, 488, Oxford Street, beautiful satin Japanese screens (embroidered all over in shades *of one colour*). He had a terra cotta, gold colour, or soft willowy green, either of which would suit you. Price, I *think*, £4 4s. If too expensive, why not one of the quaint shaped Louis XV. screens (see Emerson's illustrated list), wooden frames, ready for enamelling? The top panels are clouded glass, the lower ones could be fitted with drawn Liberty silk, brocade, or even a *really* lovely cretonne. Graham & Biddle's Dahlia, on greeny grey ground, 1s. 11d. the yard, might have been made for your room.

Elsie.—I have been writing, with illustrations, in Myra's Journal since August, 1890, but hope soon to be doing *weekly* work again, and will be sure to let you know. No! though often begged to do so, I have never published my articles and illustrations in book form.

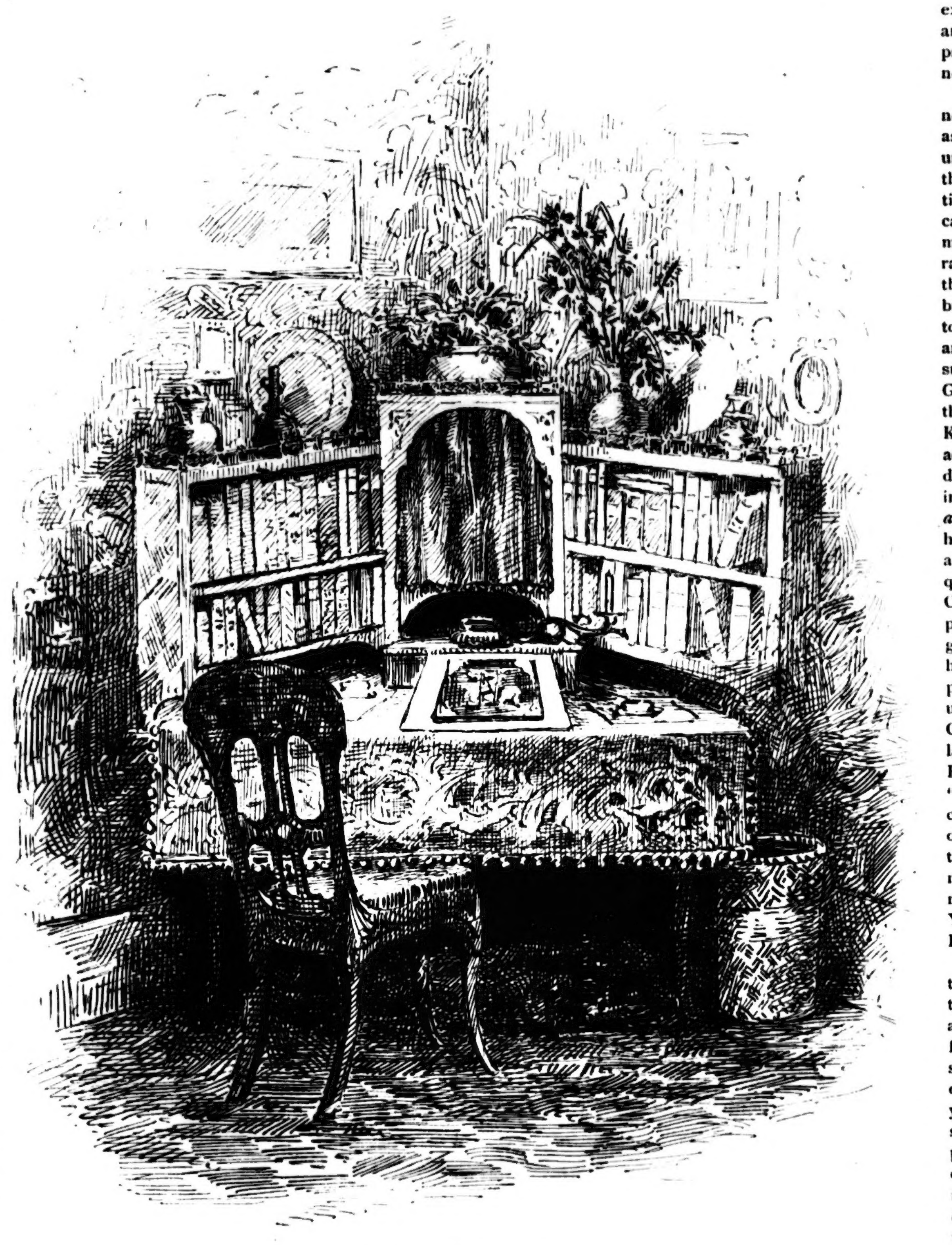
Muz.—I wish I could have begun your room from the beginning, for the paper, though good of its kind, must give such a "cold expanse" unless you have plenty of pictures, and the *shade* of blue forbids so many lovely turquoise tones. The new embossed plushette, 3s. 11d. the yard, is far more handsome looking and effective than the plain at the same price (though the latter can, I believe, be had as low as 2s. 11d. now). Holroyd Barker, 488, Oxford Street, makes handsome curtains of the embossed kind at £2 2s. the pair. You give no address, or I would have sent you a bit of the plushette to see. A carpet which would exactly suit your room is Shoolbred's "Gobelin and Gold" Brussels, at 3s. 11d. the yard. I saw at Holroyd Barker's, by the way, a strong, large patterned Indian red and fawn material, at 2s. 11½d. the yard, wide width, which would, I think, answer for upholstering a sofa, large armchairs, etc. I share your dislike to loose covers! I should have the seats of the walnut chairs upholstered in Shoolbred's, Tottenham Court Road, W., chestnut embossed Victoria cord, 2s. 6d. the yard. I think the room, as you propose to arrange it, will suit your purpose admirably and be very cosy. A tall black and gold Japanese screen, placed between the fireplace and door (near the latter, of course), will look well. You can get such at Shoolbred's for a guinea. It hampers me very much not knowing if my correspondents live in town or country, as it often would make all the difference as to my advice. Yes, some rugs put about as you propose would improve matters, and to those who cannot attain to costly Eastern ones, I always recommend Maple's, Tottenham Court Road, British made "Jeypore;" the "Prayer Rug" pattern is good, and they never curl up like most cheap rugs. I should, by the way, not use plushette for the corner seat, but the red and fawn tapestry, with a frill to the ground. Emerson, 224, Regent Street, would send you an illustrated list of cheap overmantels, brackets, etc. I would have whichever you choose enamelled to match the blue of the room, and have a mantel board covered with gold plush, edged with a seven inch frill. I never think—unless there is a bay—a window seat improves a room, the curtains interfere with it too much. If you really must use the room as drawing *and* dining room (a most terrible arrangement, I think!), you will have no space for more furniture than that I have named, except one or two pretty little tables, and, of course, the table for meals.

The Mater.—I have studied your plan very carefully. Quite an original idea, showing the "principal draughts by arrows," but as there are eight arrows I do not envy you the room! Under the circumstances, it is certainly a mistake to put your only screen in the corner, behind the table. I should put it near the door. I wish you had been more *definite* as to size, that I might have known if you have room for a second screen anywhere! For a "useful room and one much used by boys and dogs," cretonne covers, which never stand hard wear, are a fatal mistake. The most beautiful, hard wearing, moderate priced tapestry I know is Graham & Biddle's "Beauvais," 50 *inches wide*, 6s. 3d. the yard. The more this is used the better it looks; but, on looking at your sketch again, you seem (though you ask for covering for massive walnut furniture) to have nothing but basket. If the Beauvais is beyond your limit (Graham House, Oxford Street, is the address for it, by the way), I lately saw an effect—darkish red, blue, and cream "Indian" tapestry, at Holroyd Barker's, 488, Oxford Street, 2s. 6d. the yard, 50 inches wide; this would wear out many cretonnes. A yellow paper would make the room look larger, such as Knowles' yellow "Clarence" (166, King's Road, Chelsea), 1s. 9d. the piece, or, if you think the colour too delicate, Essex, 116, Victoria Street, S.W., has a tan Croyland, or buff and red Croyland, about 1s. 9d. Cover your mantelboard with a "slip" of plushette, wide enough to hang down about six inches in front, and long enough to hang down one foot at each end. Edge it all round with ball fringe. I cannot fancy anything so uncomfortable as the present position of the settee. If you *can* do as I suggest, and put the screen by the door, it would make a cosy place to put the settee between the screen and fireplace; but in a plan not drawn to scale it is impossible to judge. Your sketch looked like a large room, with not nearly enough furniture in it, yet it is, you say, "a small room, and the furniture crowded up." In any case, I would have a portière of gold or Indian red, according to which wall paper you choose, embossed plushette, 50 inches wide—Holroyd Barker, 488, Oxford Street, over the door, on one of the nice brass rods, about 6s. 6d., which open *with* the door; Shoolbred, Tottenham Court Road, W., keeps these. Plushette window curtains would look best—£2 2s. a pair, but is too expensive. Some *new* curtains which look something like Eastern Jejims, 14s. 6d. the pair (Mr Lamb, at Shoolbred's, will know the kind I mean, Negus Curtains), would please you. You must have the one with the Indian red stripe. In a really small room, furniture must go where it *can*, not where *I* would put it!

Suivez Raison.—I quite understand your plan. I should have thought a soft yellow rather *too* delicate for passages and stairs in a town such as yours! and should myself suggest a paper in tones of red, such as Knowles'—166, King's Road, Chelsea—red "Dulcie," at 2s. 3d. the piece, and his Diana ceiling, in yellow and white, at 1s. 9d. I like white, or rather ivory bannisters, and the treads of the stairs painted to match. Aspinall's "Water Paint" stands wear best of all, I find. I think one of Shoolbred's Eastern looking pile corridor rugs, 12 feet by nearly 4 feet, price 75s., would be just what you want for the long bit of the hall; the other part being cut up by doorways, must, I fear, be fitted with carpet to harmonise with the shades of the corridor rug. I have found an ideal carpet for a pink bedroom in Shoolbred's Mignon Brussels at 3s. 11d. the yard, though if it is a bedroom *I* did you up with pink paper and my favourite pink and cream Chrysanthemum cretonne on soft blue ground, his blue Chrysanthemum carpet would be charming—it is the same price.

Quis Separabit.—I *can* tell you "of a pretty cheap blue paper"—Knowles' (166, King's Road, Chelsea) Turquoise Cadogan, 1s. 6d., if the room is fairly large. He has a ceiling paper, in yellow and white, as cheap as 6d. the piece, or, if the room is small and low, have my favourite Turquoise May Wreath, from Essex & Co., 116, Victoria Street, S.W.—1s. 6d. Either paper looks well with ivory paint, or blue the tone of the papers—ivory and gold panelling. Yes; the "Lady Diana Crosbie," I so often recommend, *is* an autotype from the picture at the "Old Masters." You can get it framed in ivory to hang up, medium size, 8s. 6d., or large, 21s., or to *stand up*, in dainty white frame, with true lover's knot and Adams' festoons, for 10s. 6d., from the Hyde Park Gallery, 30, St. George's Place, S.W.

Ruby Gray.—Nothing is more difficult to "prescribe for," *without seeing*, than one of the little halls shown in your plan. It is so easy to suggest the impossible! I should be very much inclined, as you mean to paper the whole thing in the autumn, to let the walls alone now, and merely invest in some of the pretty, *small* bamboo furniture, with red and black lacquer panels, made on purpose for tiny halls by Holroyd Barker, 488, Oxford Street, W., and quite inexpensive. He would, I am sure, let you see illustrations. You could have a seat, dainty umbrella stand and table; and, when the time comes, I will tell you of an effective turquoise or gold coloured paper and suitable paint, and your little hall shall be a pleasure, *not* an eyesore! For the door at the end I would certainly have a portière of some striking kind—one of Shoolbred's "Negus" curtains (the one with *blue* border), 7s. 6d., would make a portière, and leave a large bit over! This firm also sells—about 5s. 6d. or so—the brass portière rod which opens with the door. The hall being so light, makes its prettiness the more certain when the time comes!



Corner Bookshelves.

Ajax.—I should insist on the man making or procuring you a good shade of blue; a more *greeny* blue than "Electric" (unless you mean that on Aspinall's show card, which is not the usual electric) would suit pitch pine best. I should have the drawing-room blue, the dining-room terra cotta, and the hall a rich red. In inspecting novelties lately I saw at Shoolbred's some charming *self-coloured* linen blinds, the pattern showing through like a transparency; they had soft pink, pale blue, cream, etc., etc. I fancy the last will suit you—they were quite inexpensive. I know of no *reliable* material cheaper than linoleum for the hall, unless Treloar's, Ludgate Hill, red cocoa nut matting. As, however, your boards are new, why not stain the floor all over and have some of my favourite long Vestibule rugs? (12 feet by 3 feet, 32s. 6d., Shoolbred, Tottenham Court Road). A capital varnish stain, dries at once and all one process, is sold by Chambers & Co., Oxford Street, Hull. He would send you a colour card. I like walnut. I should fancy you could paper the ceilings now, if not, have them washed cream. Of course, when you "get to the furnishing," I will gladly help. Your letter was quite right, except it saves me time and trouble when the pseudonym is at the *top*, and not at the end of the letter.

Mrs. S. O.—Your letter is not quite so easy to answer, as the questions are neither underlined nor repeated at the end. Nor do you mention colour of bedroom carpet, or if the pink paper must remain? so I feel rather at sea. I consider the cupboards invaluable, but it would improve them to panel them with cream and gold Japanese paper, such as Knowles' "Canvas Ground" one (about 2s. 6d. the yard, yard wide). 166, King's Road, Chelsea, is the address. Oatmeal cloth window curtains will certainly improve matters. If you *are* keeping the pink paper, have terra cotta curtains, and as thin ones, Liberty's quaint terra cotta and gold Cyprus curtains, 7s. 6d. the pair, Chesham House, Regent Street, W. I should have the pier glass frame painted ivory, and touched up (if you wish) with Chambers' gold paint, which lasts well, Oxford Street, Hull. Alas! I cannot say "how to improve the bookcases," without some kind of description. You mention three or four rooms, but ask no questions, so I fear this is not a very useful answer. You give no pseudonym, so I have to put your initials.

Frivolity.—As your town is rather smoky, I think a really *good* washable paper would be wise. Knowles has a very handsome red and buff Adams' one, of which (as I have your stamped envelope) I send you a scrap. The paint should match the darkest shade of the paper, and if they were panelled, *before being painted*, with a good patterned plain anaglypta, or calcorion—Knowles, 166, King's Road, Chelsea, keeps both, they only cost about 1s. the yard. You will, I am sure, be pleased with the result. As there is plenty of time, it would perhaps be wiser to give me the description of any other belongings you have for the drawing-room before you decide on a paper. Your handsome bronze frisé velvet, I see, looks best with a shrimp pink, such as Knowles' Cadogan, 3s. 6d. the piece (looks like old brocade), or you could have a grey green paper and a lovely frieze he has of large Japanese Chrysanthemum, this costs about 2s. the yard. If you have the pink paper, have doors the shade of Aspinall's nut-brown; make the decorator "*finish*" with the enamel. Some country decorators are *so* tiresome as to getting a good brown).

For continuation of Answers on Furnishing, see page 36.

The Ladies' Gallery.

THIS is an age of democrats, dilletantes, and dinners. Democrats—we need not speak of them, for they use so many words on themselves; scarcely an equal division of property! dilletantes we meet everywhere, in the slums and in the salons; and dinners!—we do not write "diners," for they are merely the receptacles; the jewel-boxes, and not the jewels. Nevertheless, there are still dinners and dinners; and not simply the meal of the poor and that of the rich, but the meal of the serious, where the chief thing to be considered is—the diners. In Cambridge, for example, they have (we are told) a Family Club—a strange paradox. Stranger still, the "family" consists of ladies only! They meet in town at each other's houses, and the conversation, though not apparently restricted in any way, is partially devoted to educational and social reform subjects. Much good may be done by an association of this sort, if it only prove that eating is not a function which need really *steal* away the senses, as, to judge from the boredom of the dining hours, we might be disposed to think. Ladies, unhampered by the presence of the other sex, can naturally speak with more freedom; but even in mixed company a couple should not be at a loss because the last Lyceum play, or the ball of the day before, have been tried and found wanting. Religion and politics are rightly tabooed, but there is still a wide choice; and if we sometimes roved from grave to gay, and gay to grave, we should feel all the better for the change. In the desire to be original, which exists in rare cases, some assume an air of cynicism or stupidity. Yes! even the latter is sometimes merely assumed, and much as the mask was used, in times gone by, to hide the blush of shame or the absence of it. Under the mask of stupidity we can utter inanities which ought to be supposed impossible to reasonable beings, and still retain a measure of self-respect.

⁂

But it looks as if an effort were to be made to bring conversation into fashion. The givers of "At Homes" sometimes warn us solemnly, "No Music!" Do not let us hastily put this down to the parsimony of the hostess who used to fee artists, or to the lack of talent among those who were wont to honour a friend for love. Were the former surmise a correct one, there would still be room for something more than a sneer. Extravagance is the curse of modern Society. Women in their gowns, men in their wines, and horses, and cigars, strive to out-vie each other, and one result of this is our want of conversation, and another, the prostitution of art. The best conversation is to be had from the professional classes, necessarily. What delightful records remain to us of artistic gatherings of long ago! Lamb and his friends, for instance, passed epigrams instead of choice wines, and no man glanced at Mary's gown, or Charles's wall-papers. We substitute the Society journalists—the women who get a few hundreds a year by chronicling other women's dress; the men who smell a fault in those they fondly button-hole one night, and libel the next. They might be doing better work, but this pays. The painter wants his palace in St. John's Wood, the actor his carriage and pair, the novelist his famous cellar, and they try to get them. These have no time for conversation; more pictures, more books, more plays, must be produced to buy the gowns and the wine, and art retires into a corner. Overworked with bad work, crowding in with moneyed masses, they deliberately rate the aristocracy of genius beneath that of wealth. They pay the price! Artists no longer want to be artists; they labour for popularity—in other words, money. It may be taken as true that no artist ever did a good thing who did not find his delight, and his inspiration, in his toil, and not in the reward of it in cash.

⁂

Seeing around us, therefore, the fell consequences of extravagance, anything done on the other side is worthy of attention. Mr. Grain directs his efforts to the drama. Are there men who can and will write a good play, well knowing that it cannot secure a long run? Will actors of intellect devote a portion of their time to work that cannot repay them in coin? That is the question. Mr. Grain means to answer it one way or another. He will accept any good play, however unconventional, and he will have it played. To make his enterprise an artistic success, dramatists and actors must work for art's sake, and not for gain. Learning the pleasure of this higher kind of labour may make them desirous of sacrificing more and more; and the day may even dawn when an artist will be perfectly content, though obliged to take an omnibus to the theatre, or to be known no longer in circles where a gown by Russell and Allen is a necessity, or to paint in a studio to which no marble staircase leads—will be perfectly content with moderate means, being infinitely richer in all that makes life beautiful and worthy of being lived.

⁂

At the Playgoers' Club, the other night, we were privileged to hear Mrs. Aveling on the subject of Ibsen. She speaks with eloquence, wit, satire, and directness, holding herself well in hand. The born orator is rare, but Mrs. Aveling is one. In this case, the foe was scarcely worthy of her bow and spear, for the club mainly consists of very youthful and very mediocre men, chiefly, apparently, of the lower middle-class. But there is a sprinkling of something better, and, on the occasion in question, not only did Mrs. Aveling assert the resistless power of intellect, and genially annihilate the vapidity and vulgarity of other speakers, but Dr. Aveling—whose amazing force produced an almost painful effect—and Mr. Bernard Shaw talked to the youths and men present with a frankness that appeared to appal and certainly silenced them. "You say," cried Dr. Aveling, "that Ibsen is a purgatory: he is. But you have been living, you *are* living, in an Inferno; and it is through the purgatory of the immediate future that you must pass to Paradise!" These speakers were reaching the very class that most require rousing, and therefore—Success to the Club! It is doing no small work in merely teaching the men of this class how to value woman truly, and that vice is not a privilege of the aristocracy. "The pessimism of to-day is the optimism of the future; the only real pessimism is that which is satisfied that the present is incapable of improvement." So says Dr. Aveling, and his epigram is full of suggestion. Discontent is not envy, but we have to be careful to be discontented with matters that are worth reforming. And one matter is senseless extravagance. We have many societies; why not one which will encourage not only "sweeter manners, purer laws," but plain living and high thinking? Many a woman—and many a man—wastes on anxious study how to do as richer people do hours that might so much more wisely be passed in doing *better* than they do! We all know with what delicious satire Tolstoi draws the character of the man who is never happy unless he is sure that he is behaving, and all about him are behaving, exactly as others behave elsewhere! Most of us are like him in our heart, but we don't believe it. Look at a book, published recently, in which a married couple—gentlefolk—with a family to expect, are instructed how to expend an income of £250! The "artistic chair-backs," be sure, are not forgotten, but there are neither books, nor music, nor anything else to occupy the mind and fingers. And £22 is to provide for "the family" as each member arrives, besides extras! To put it briefly, the "gentlefolks" are taught that £250 will go as far as double the sum. It is a fallacy; but so the twig is inclined, and then heart-weariness and vexation to the end. If you have but £250 a year, and choose to marry on that, by all means do so; only frankly face the situation, descend courageously from your position as "gentlefolks," and so you may at least retain self-respect, and be "gentlefolks" in heart (for a time) if not in mode of living. We can't have everything, and all we have has to be paid for! When we exchange peace of mind for "artistic chair-backs" and sham we pay too dearly for our whistle.

Spinnings in Town.[*]

O my beloved rocks, that rise
To awe the earth and brave the skies,
* * * * * *

O my beloved caves! from dog-star's heat,
And all my anxieties, my safe retreat.
CHARLES COTTON.—*The Retirement.*

DOES anyone know Cornwall and not love it? Does anyone who has once seen the Cornish coast believe that there is any other coast in the whole world that can compare with it for beauty and grandeur? And, lastly, does anyone who has spent a winter in that mild and balmy climate think they have anything to gain by taking a long and disagreeable journey to the South of France in search of warmth and sunshine? There can be only one answer to all three questions, a most emphatic No!

During the whole of this last trying winter the climate of the south and west of Cornwall has been many degrees warmer than that of the Riviera, the little snow that fell melted at once, and as to frost, well, only the people who got up very early in the morning could discover any trace of its presence, it disappeared so quickly.

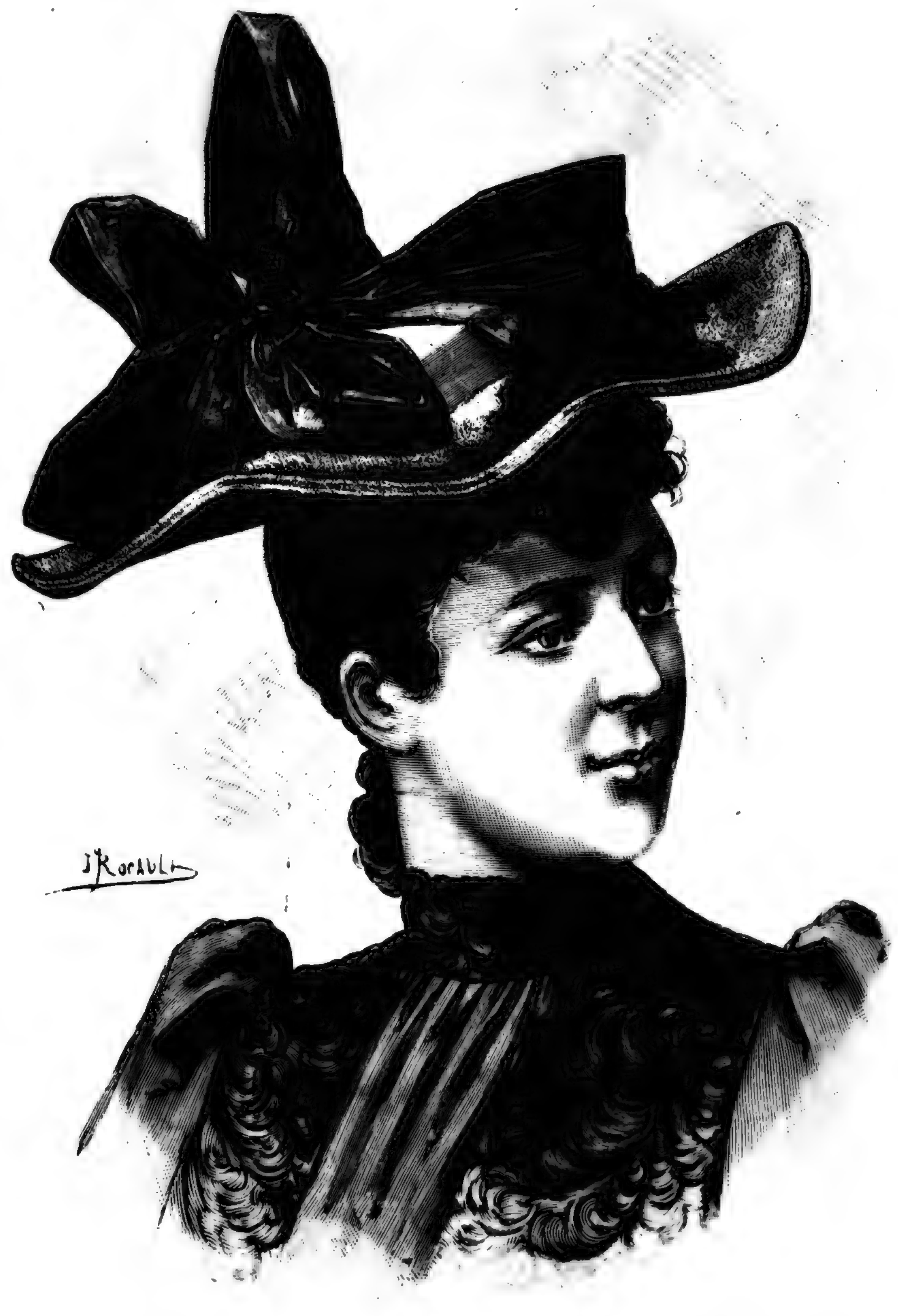
Yet we hurry our poor invalids, so little able to bear the fatigue and exposure of a long journey, from London to Dover, from Dover to Calais, and from Calais onwards, at the imminent risk of being made seriously ill by the change from train to steamboat, and from that back again to train, at the very worst season of the year, because we, most of us, believe that such a luxury as a mild winter climate is not to be enjoyed in England.

It has always been my opinion that the Riviera is delightful for healthy people, who can share in all the amusements of the place they happen to be staying in, but for invalids, there is nothing like Cornwall, barely twelve hours' journey from London, and well supplied with good hotels where they can have all the comforts to which they are accustomed, and need not appear at table d'hôte dinner in sealskin jackets because of the impossibility of warming the dining-room.

And if Cornwall is so well suited to invalids in the winter, what can one say of it as a country in which to spend a summer holiday, except that it is perfection; never very hot, as it is never cold, and blessed with an air that makes it a pleasure merely to live and breathe, and which is so buoyant that one feels as if one never could get tired, but could walk on and on for ever over those glorious cliffs, drinking in all the indescribable beauties of sea, sky and coast.

I have said that there are plenty of good hotels in Cornwall, and I am delighted to find that there is an excellent one at Marazion, near Penzance, and exactly opposite St. Michael's Mount. The Godolphin Hotel is in a delightful situation, well sheltered from the north and east, and is most comfortably furnished and well managed. Marazion is an excellent place to stay in for those who desire to make excursions round the coast, while those who prefer to stay at home will find plenty to interest them close at hand, and will not soon tire of the scenery round Mount's Bay.

To thoroughly enjoy and benefit by the morning bath, a cork mat should be provided on to which one can step on leaving the water. The feeling of a woollen carpet or bath-blanket is not pleasant, and to step on to cold linoleum or oilcloth is worse, being decidedly injurious as well as unpleasant. To the cork mat no objection can be made on any score, it is warm and soft to the feet, it prevents chill, and does not retain damp. Every bath-room should be supplied with one of Rankin's Cork Mats, which can be procured in various sizes, of all good chemists and furnishing houses. For use in one's own room the small mats, measuring 12 by 12 inches are large enough, and these are very inexpensive, only about 3s., but for use in bath-rooms, and also for nursery use, the larger mats are to be preferred. The Cork Mats are manufactured by Messrs. W. Rankin and Sons, of Glasgow, whose name will be found upon them. The Cork Mats appear never to wear out, cork being not only a non-ducting but a most durable substance, and they come in well for use in carriages, in billiard-rooms, and wherever a warm, silent, and enduring floor covering is desired.



THE ALBA HAT.

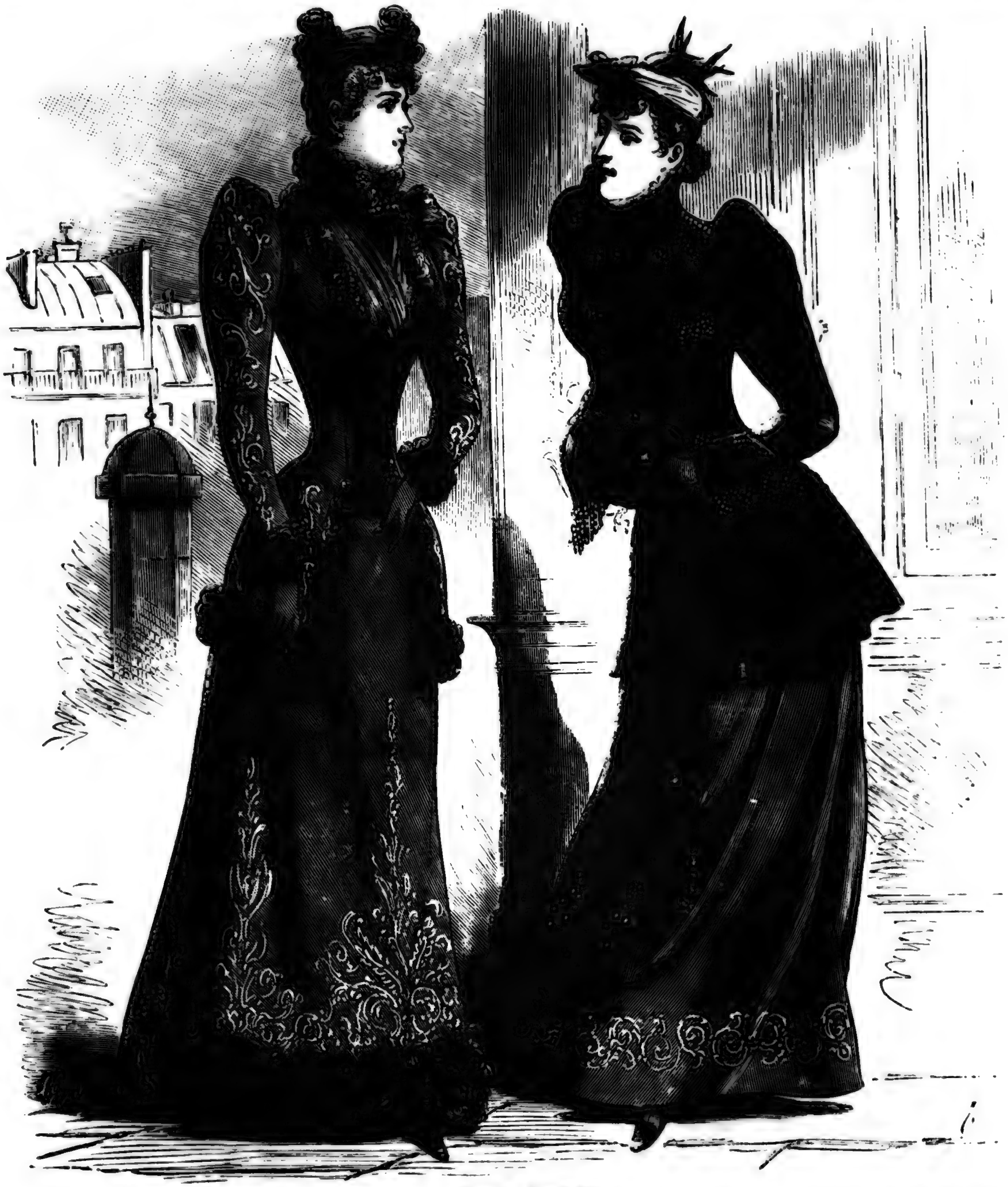
Low crowned hat of silver grey velvet, with plush felt brim to match. Bow of nacarat velvet on the right side, and small flat plume to match on the brim in front.

[*] IMPORTANT NOTICE.—*To avoid delay, Manufacturers and Advertisers are requested to forward samples and patterns of novelties* DIRECT TO "THE SILKWORM," 204, *Regent Street, W., before the 1st of the month.*

Messrs. Chapman & Co., of Notting Hill Gate, have a charming selection of novelties in woollen dress fabrics, including plain and figured materials in all the newest styles and colourings. Amongst the chief novelties are the ribbed or côtelé woollens of which there are several examples: the Bedford cord, 2s. 6½d. per yard, is one of these in plain colours with a wide cord; the Kaiserin, at 3s. 3d., has a similar corded ground but with a damask leaf pattern scattered over it; this is an effective material and is made in a number of different colours including corn-flower blue. The Comme il Faut is a charming diagonal, with fine cord effect, costing 2s. 3½d. per yard; the colourings are very artistic and pretty.

Cachemire Burmah, 2s. 3½d. per yard, is one of those fine soft woollens that seem to take lovely colours with a delicacy and purity impossible to coarser fabrics; the shades of fawn, grey, blue, terra cotta, etc., in this fabric are really beautiful.

Broché woollens are of many kinds, some, like damasks, show the pattern only by a difference in weaving, such as the Drap Joli at 2s. 3½d. per yard, in various shades of fawn, grey, blue, etc., and the finer and smoother Drap Impératrice at 3s. 3d. per yard, in which the ground is shot in two colours or shades of one colour, the pattern showing one colour, or the darkest shade, a little more clearly than the other. Brochés that show the pattern more clearly are the Peterhoff, at 2s. 3½d., in very delicate shades of beige and grey, and the Drap de la Reine, at 5s. 9d., which has a large figured hairy spot on a flecked ground. A very pretty Check in light colours is 1s. 11½d. per yard, the Sutherland, a soft, striped woollen, is 2s. 6½d., and a very cheap fabric is a Drap Mélangé, at 1s. 11½d., with small broché red spots on a small check ground in fawn, brown, dull blue, or grey.



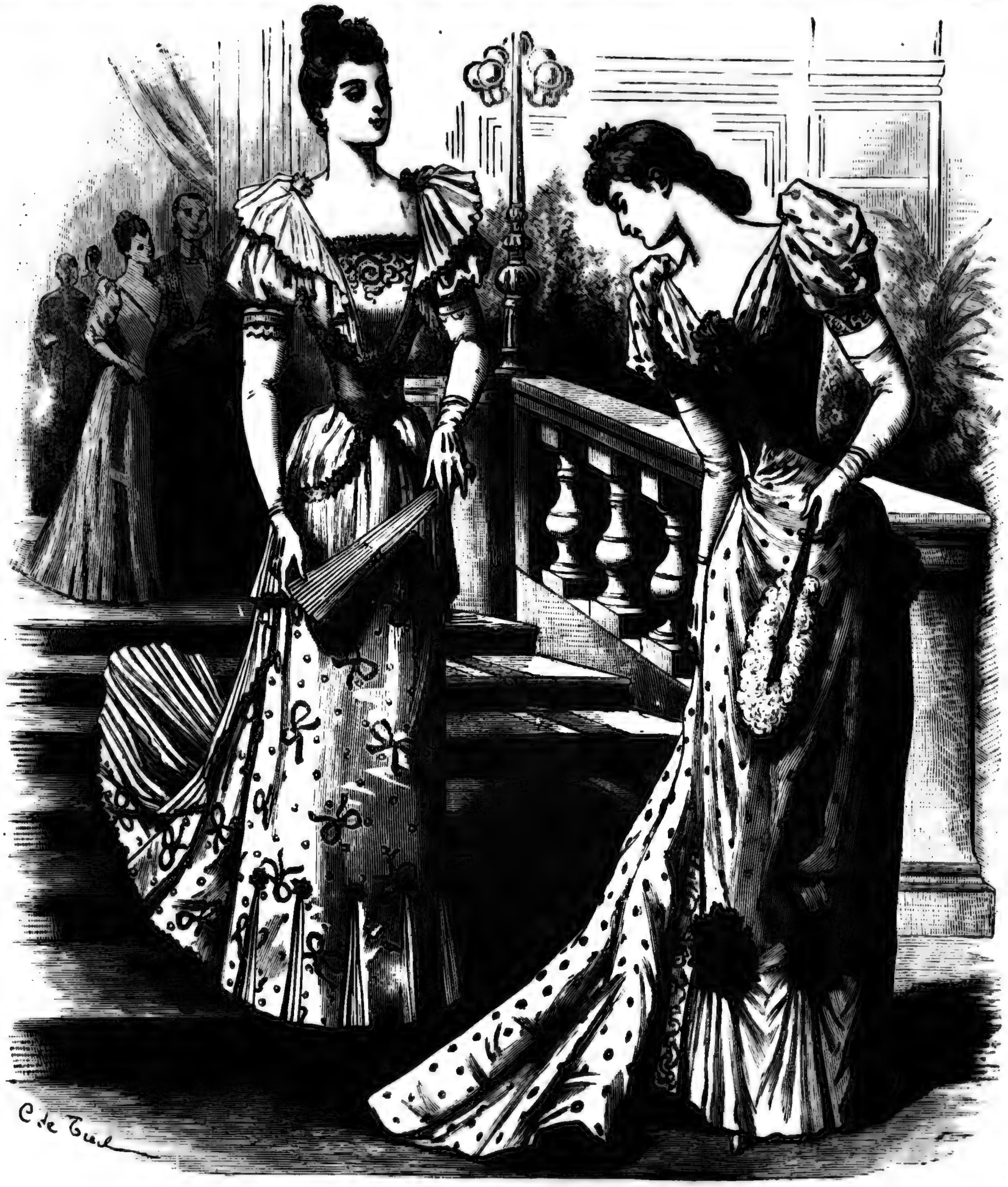
Visiting Costumes.

Fig. 1. Skirt of grey cloth, embroidered with silk round the edge, and bordered in front with a band of grey feathers. Bodice with deep added basques, the fronts opening over a crossed draped waistcoat of silk, and edged with feather trimming. The basques and sleeves embroidered and trimmed with feather bordering. Collar to match. Grey cloth toque, with brim of blue velvet and grey feathers. Quantity of material required—7 yards.

Fig. 2. Skirt of moss green woollen, with embroidery in silk to match and silver above the hem. Jacket of dark green velvet, with added pleated basque joined on under deep jet and green bead fringe. The fronts in pleats at the waist, terminating in long mantelet ends tipped with bead motifs. The jacket open at the neck, and finished off with a Medici collar fringed with feather. Embroidery forming a yoke in front, and coat sleeve with deep cuff, trimmed with embroidery and fringe. Dark green velvet chapeau, trimmed with wheat coloured mousseline de soie, green velvet and black birds. Quantity of material required—cloth 6 yards, velvet 8 yards.

For Prices, etc., of Paper Models and Flat Patterns, see end of Descriptions.

Messrs. Chapman & Co.'s Patent Porous Waterproof Serges are admirable materials for travelling costumes and mantles. To the eye they differ in no way from ordinary good serges, and they are made in several varieties in single and double warp. The double warp serges are the heaviest, and vary in price from 1s. 11½d. to 3s. 3d. per yard; the single warp serges are very fine, and may be had like the others in five different qualities, the prices ranging from 2s. 6½d. to 3s. 3d. per yard.



Ball Toilettes.

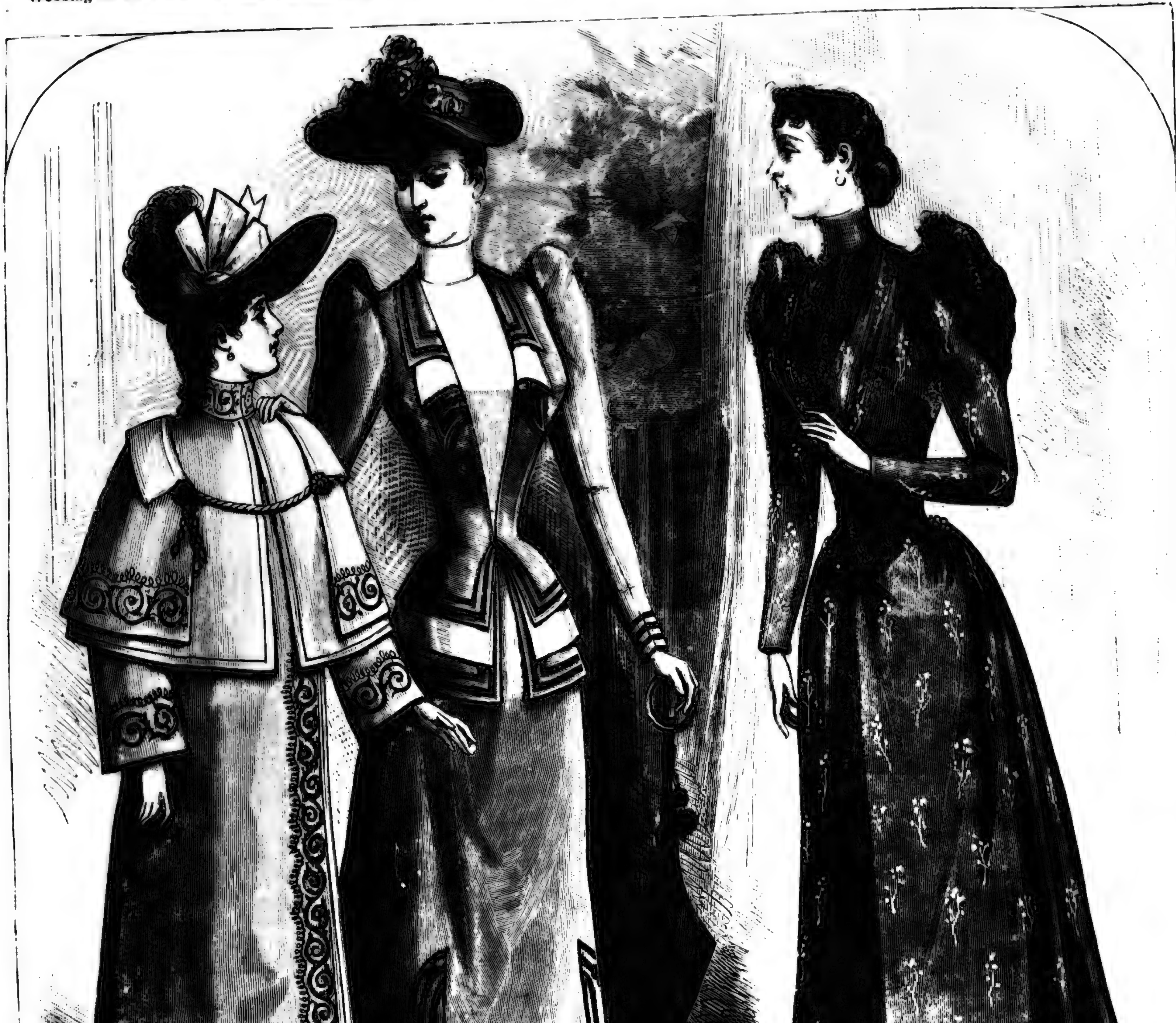
Fig. 1. Dress of pale iris broché silk with a pattern of green bows, the skirt cut in tabs over a pleating of iris crêpe de Chine. The centre of the rounded train of pleated crêpe, and paniers of crêpe ending on each side in pleated coquillés. Bodice of plain silk with gold embroidered plastron and corselet in front framed by wreaths of buttercups. Puffed sleeves of crêpe and coquillé bretelles of the same. Garlands of buttercups on the paniers, and bouquets on the shoulders and on the skirt heading the tabs. Quantity of material required—broché 12 yards, crêpe 14 yards.

Fig. 2. Draped princess dress of pale blue crêpe de Chine embroidered with silver spots over a silk skirt bordered with pleatings. The back trained, the front trimmed with a festooned flounce of plain blue crêpe caught up with rosettes of pink velvet; panels of plain crêpe embroidered with silver at the sides. The back of the bodice and open jacket fronts of pink velvet embroidered with silver. Drapery at the top of the corsage, and short puffed sleeves of spotted crêpe; pink camelia in front of the corsage. Quantity of material required—silk 16 yards, embroidered crêpe de Chine 20 yards.

For Prices, etc., of Paper Models and Flat Patterns, see end of Descriptions.

These serges are thoroughly waterproof but so porous, that ventilation is in no way impeded, and they are also entirely free from any unpleasant odour.

The dressmaking season having set in with its usual fervour at this time of year, it behoves those who are contemplating the making of new dresses to gather around them the different requisites for the practice of the art. Amongst these, Bond's Split Glacé Skirt Bands take a prominent place, for no one who has once used these skirt beltings will care for any other kind. The beltings are made of pure glacé thread, and not being stiffened by artificial means they are easy to manipulate and work on, and yet so closely woven as to be very firm and durable. Bond's Glacé Beltings may be had in a variety of shot mixtures, and both the amateur and professional dressmaker will find them extremely satisfactory. Another very useful speciality of this firm is the Ladder Webbing for Venetian blinds, woven throughout, and ready for the laths to be slipped into place. The Ladder Webbing is made in six different sizes, that is with regard to the distance between the laths and the length of the straps, and in a number of colours. The woven webbings are infinitely stronger and, of course, much more regular than those in which the straps are sewn on, and these advantages alone, to say nothing of the saving of labour, should induce every prudent housekeeper to make use of Bond's Woven Ladder Webbing for all windows having Venetian blinds.

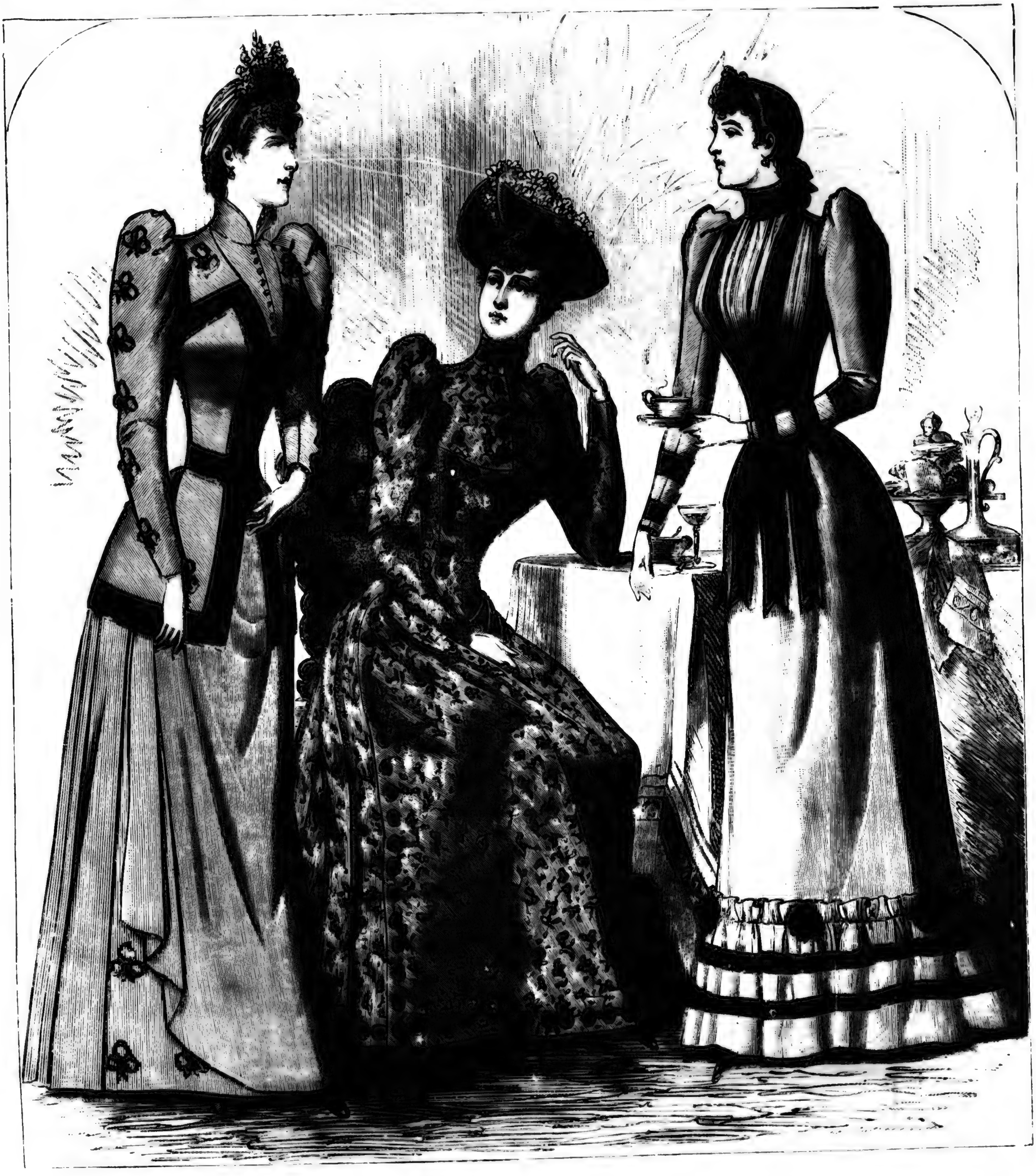


Walking and Indoor Costumes.

For Prices, etc., of Paper Models and Flat Patterns, see end of Descriptions.

To return once more to our dressmaking requisites, I recommend as a substitute for whalebone, which is now so very costly, the Platinum Dress Bones, as being particularly cheap, durable and satisfactory. The metal of which they are made is a mixture of silver, steel, and platina, and it is extremely flexible and neither cracks like ordinary metal, nor splits like whalebone. The ends are protected by caps, and do not therefore cut through the dress, and the bones may be had in two thicknesses and in the usual lengths, covered with white or black. The Platinum Dress Bones wear admirably and may be obtained of all drapers.

Good sewing cotton, that will answer equally well for machine or hand work, is indispensable to dressmakers; black cotton especially should be of the very best description to ensure good and enduring work. Messrs. Dewhurst & Sons' black and white cottons and threads will be found



Spring Toilettes.

For Prices, etc., of Paper Models and Flat Patterns, see end of Descriptions.

admirable in every respect. In black cottons for ordinary work the machine six-cord cottons answer extremely well, but for many purposes I think the Glacé Shoe Threads and Silk Lustres will be preferred: these threads have a glossy, silk-like appearance, and work splendidly and keep their colour well; the choice between a dull and glacé black thread depends of course very much on the nature of the material, but both machine and hand workers will appreciate the perfect smoothness and soft finish of both kinds.

The white cottons are also varied in kind; the Super Elastic Cord is a delightful cotton for hand work, but for the machine the large 2 ounce reels of Super Machine Thread will be found as useful as they are satisfactory to the last inch. Good work depends so much on the use of good materials that no one should rest content with inferior sewing cottons when these beautiful and well made threads of Messrs. Dewhurst & Sons can so easily be obtained by simply asking the draper for them.

As skirts are still to be worn of a length that is very well suited for fine days, but extremely ill adapted for walking in muddy lanes or on dirty pavements in wet weather, a dress suspender of some kind remains absolutely necessary, unless one wishes to play the disagreeable and unprofitable part of street scavenger. It is not always convenient to spare a hand to raise the back of the skirt, but to let it fall is to ensure its being spoilt; the simplest and most easily adjusted perhaps of all suspenders is the Chic, which consists of an arrangement of large hooks and rings sewn inside the skirt. The advantages of the Chic Suspender are that it raises the skirt at the top near the waist, thus avoiding a baggy appearance in the lower part of the dress, and by its means the skirt can be raised an inch or two only, or as much as eleven or twelve inches under a macintosh or long cloak on a pouring wet day.

Ladies who have been puzzled to know how the suspender is to be sewn into the dress will be glad to know that new and much more explicit instructions as to how this is to be done are now issued with the Chic Suspender; a mistake is impossible, so clear are the directions, and to meet the requirements of ladies who have their skirts to open in the centre of the back, the suspender can also be had with a divided top steel. The dress is so easily raised and lowered with the Chic, and the whole arrangement is so simple, neat, and imperceptible, that this Dress Suspender is a recognised favourite with those who like to walk in comfort and cleanliness, whatever the state of the roads and weather may be.

A most useful adjunct to the toilet, for ladies who wish to follow the present style of hairdressing at the least possible amount of trouble and expense, is the Double Pin Curl, brought out by Mr. E. Smith, of 44, Silver Street, Salisbury, whose cheap and well-made tails of hair I have frequently alluded to. The Double Pin Curls are sold in sets of five, at the very modest sum of 12s. 6d. the set of five, in hair of all ordinary shades. The curls are neatly, but securely, mounted on pins, and can be fastened on by these quite safely and imperceptibly. The set of five is enough to form one of the fashionable Greek head-dresses, and the weight is practically nothing; another advantage is that the Pin Curls, being made of curled hair, ladies can easily comb them out and re-arrange them when necessary. The Double Curls form a very light and graceful coiffure, and for these, as for the tails, Mr. Smith employs none but fine, natural, undyed hair.

A stove polish that is likely to meet with the cordial approval of our housemaids is the Rising Sun Stove Polish, an American preparation, but easily procurable in England, where it has found many admirers. The Polish is sold in small cakes at a penny each, and for use is dissolved in soft water, to the consistency of cream, and applied with a brush. When nearly dry, the polishing brush comes into use, and the result is a fine polish with little labour, and freedom from dust and dirt. It is a capital preparation, and deserves the flattering words of approval I have heard bestowed on it.

Equally useful, though in a very different way, is Lucas' Evictor Soap, specially made for washing woollen articles without shrinking them. It is the custom in many houses to wash all flannel goods at home, rather than run the risk of having them carelessly washed and spoilt at the laundry, and, where this is the case, the Evictor Soap should be used. The directions for its employment are extremely simple, and a number of flannels or woven garments may be washed with no more exertion or difficulty than a few yards of lace. A lather of the soap is made with warm water, the clothes are put in, and allowed to soak for ten minutes, then rinced twice in luke-warm water, wrung out, and dried quickly before the fire, or in the open air. Woollen articles washed in this way, with the Evictor Soap, do not shrink.

Staining and varnishing woodwork are generally supposed to be two different processes, but with the help of Winfield's Staining Varnishes, both are accomplished at once, and that with the slightest possible trouble. The staining varnishes may be had in pine, oak, old oak, satinwood, mahogany, rosewood, walnut, and ebony, and may be used for the floors and borders of rooms, for wainscots, and for all kinds of furniture and woodwork. They are easily applied, clean and free from smell, and dry in a few minutes, leaving a good glossy surface, as if the wood had been French polished. All that is required is to prepare the surface of the wood to be stained by cleaning and rubbing it smooth with sand paper, and then to lay on the Staining Varnish smoothly, and as quickly as may be, and always in the same direction. For small pieces of work, the stains may be had of ironmongers and colourmen, in bottles at 6d. or 1s. For floors, and so on, it is better to have them in cans containing a pint, quart, half gallon, or gallon, at 2s., 3s. 6d., 6s., and 10s. respectively.

A transparent colourless varnish, which may be used for wood or metal articles, which it will preserve from rust, is supplied by the same firm, and the Ebony Staining Varnish may be used for ironwork, such as stoves, fenders, fire-irons, bicycles, and tricycles, to all of which it gives a brilliant black, clean surface.

A wholesome fear of the burglar has induced many people to substitute plated articles for those of genuine silver, thus not only effecting a great economy to begin with, but ensuring to themselves also the happy relief of being able to sleep in peace, regardless of where the plate-basket is kept, knowing that it is not worth the burglar's attention. The only drawback to the use of plated goods is, that they occasionally need electroplating, the charges for which are sometimes so high that the replating is put off longer than it should be.

Messrs. W. Varnish & Son, of 3, Constitution Hill, Birmingham, undertake all kinds of electro-plating at such exceedingly moderate prices, that there is no longer any reason for using shabby spoons and forks. According to the price paid, the amount of silver put on is greater or less; thus, table-spoons and forks may be replated at 8s., 10s. 6d., 17s. 6d., or 24s. per dozen, and this price includes the straightening and trimming of the edges and points of forks, and of the bowls of spoons, besides polishing and burnishing. Other articles are replated at equally moderate prices, dessert spoons, at from 6s. 6d. to 18s. per dozen; tea spoons, 3s. 6d. to 10s. 6d. per dozen; tea and coffee pots, from 4s. 6d. to 12s. 6d. each; entrée dishes and covers, from 8s. to 15s., and so on. In all cases, the articles are well coated with pure silver, and are mended or matched at little cost.

Another branch of this interesting business is the silver-plating, electro-gilding, and fire-gilding of silver trinkets; as these are now very little worn, it is quite worth while to have them converted by one of the gilding processes into gold ornaments. The fire-gilding is considerably more expensive than electro-gilding, but may be recommended for really handsome ornaments of good design and workmanship. Young ladies who have a lot of now useless silver ornaments, should send to Messrs. Varnish and Son for one of their price lists, and judge for themselves whether their trinkets are not worth the trifling cost of gilding.

An excellent remedy for neuralgia and rheumatic affections is to be found in Francis' Capsicum Leaves, which are first immersed in water and then applied wherever they happen to be required, and left there as long as necessary. They may be applied not once only but repeatedly, without fear of raising a blister, and this advantage is only second to their great healing and curative properties. The Capsicum Leaves are also very beneficial in cases of gout, bronchial colds, and chronic bronchitis, and they are particularly safe to use, and leave no disagreeable reminders behind them. The Leaves are in fact so useful and so very cheap that they ought to find a place in every family medicine chest, and so be at hand ready for any sudden emergency, for there are very few houses in which neither neuralgia nor bronchial colds are known. The Capsicum Leaves may be had of any chemist in sets of three in a neat little tin case.

Nothing gives a room so light, fresh, and summery an appearance as new lace curtains, and ladies who buy their curtains of Messrs. S. Peach and Sons, Lister Gate, Nottingham, and by so doing obtain them direct from the loom, may well indulge themselves in this simple and inexpensive luxury. Not only are the lace curtains bought in this way extremely cheap, but ladies also ensure having the latest patterns, the registered designs of the firm, and a very large choice of curtains of all kinds to select from, including Brussels net, Madras, and Guipure d'Art. In order to gain some idea of the variety of designs and the very low prices of the curtains, I advise my readers to send for one of the illustrated catalogues, which is sent, post free, on application. Many of the new designs for curtains are remarkably elegant and light, and the best designs are by no means reserved for the most expensive curtains; there is a very pretty and novel pattern at 4s. per pair, 3 yards long, and others at 6s., 6s. 6d., 7s., and 8s. 6d. per pair, these last are 3½ yards long and are exceptionally pretty; higher-priced curtains, of larger size and in rich designs, range from 10s. to 30s. per pair; I have omitted to mention that curtains, 2½ yards long, with taped edges, may be had at 2s. per pair; fine Brussels net curtains are 16s. and 18s. per pair, 3½ or 4 yards long, and some very effective curtains at 18s. per pair, large size, have a heavy guipure border and light Madras lace centre.

Messrs. S. Peach & Sons have for some years past adopted a Parcel System, the parcels ranging in price from 4s. 6d. to £5 10s., but the chief amongst them is the Popular Parcel, at one guinea, which contains four pairs of curtains, besides an antimacassar, a lace-edged handkerchief, two lace d'oyleys, twelve yards of trimming lace, and a black Spanish lace scarf. The curtains may be had in white or écru, and will be found extremely useful for houses in which there are single windowed rooms, the curtains being selected for drawing and dining-room, breakfast-room, and bedroom use; they are well chosen in good patterns, and this cheap and useful parcel is sent post free. The firm also supplies lace flouncings of all descriptions, black silk Russian nets, black silk trimming and millinery laces, and all kinds of cotton laces, veilings, and fancy cream and beige nets—all classes of goods, in fact, for which the Nottingham looms are noted.

(Continued on page 37.)

Ye Tea of Ye Olden Time

Such as our Forefathers did Drinke and Enjoie.

"Ye Tea of Ye Olden Time" belongs to the highest class of choice Teas—a genuine revival of special growths of the true Tea plant of the last century, the leaves abounding in rich natural syrups, delicious flavours, and refreshing strength. A little goes a long way, one pound being equal to two pounds of ordinary Tea. The craze for cheap Teas of late years has so perverted the public taste that nine out of ten persons of the present generation have never tasted really fine Tea.

"YE TEA OF YE OLDEN TIME."—One Quality, The Best.—Is sold by all First-class Grocers, Everywhere, in Air-tight Canisters, sizes ½-lb. up to 6-lbs. at 4s. per lb.—now 3s. 10d. per lb.

Wholesale Address:—**ST. DUNSTAN'S HOUSE, GREAT TOWER STREET, LONDON, E.C.**

The famous consignment of Golden Pekoe, at Eighty-seven Shillings per pound, which caused such a stir in the Mincing Lane Market the other day, samples of which are now being exhibited at many First-class Groceries in London and the Provinces, was purchased by the Proprietors of "Ye Tea of Ye Olden Time"—who cultivate a high-class Trade, and only deal in the Choicest Teas that reach England.

WRITE FOR ADDRESS OF NEAREST AGENT.

CADBURY'S
COCOA

ABSOLUTELY PURE, THEREFORE BEST.

Gold Medal Awarded International Exhibition, Edinburgh, 1890.

RANKIN'S CORK MATS.

TRADE MARK.

They are Warm, Soft, Clean, Comfortable, Dry, Durable. Easily washed.

They keep the feet warm and comfortable when Bathing, Driving, or in Church.

These are the finest Carriage and Bathroom Mats as used by Lord Salisbury and Mr. Gladstone.

N.B.—Each Mat is *branded* RANKIN'S CORK MAT.

Of Best Furnishing Houses and Chemists, &c. Sizes, 12-in. by 12-in. to 20-in. by 45in.

Prices, 3s. to 24s. each.

WILLIAM RANKIN & SONS, Cork Importers, GLASGOW & LISBON.

Write at once for the **NEW SPRING PATTERNS** Sent Post Free on approval.

PEASE'S

GOLD-MEDAL

MERINOS & CASHMERES

ALWAYS IN FASHIONS.

The New Season's Goods Fresh from the Loom. In Black and Fifty Choice Colorings. For Ladies', Children's and Gentlemen's Dress.

Any Length Cut, no matter how short.—Any article not approved exchanged within Seven Days.—All Goods are warranted to be equal to Sample.—Carriage Paid on all Orders to any Railway Station in Great Britain, and to Dublin, Belfast, Limerick, Cork, and Waterford.

HY. PEASE & Co.'s, Successors, The Mills, DARLINGTON.

BIRD'S
CUSTARD
POWDER

Supplies a Daily Luxury—Dainties in Endless Variety—The Choicest Dishes and Richest Custard without Eggs.

POLISHING A PLEASURE!!

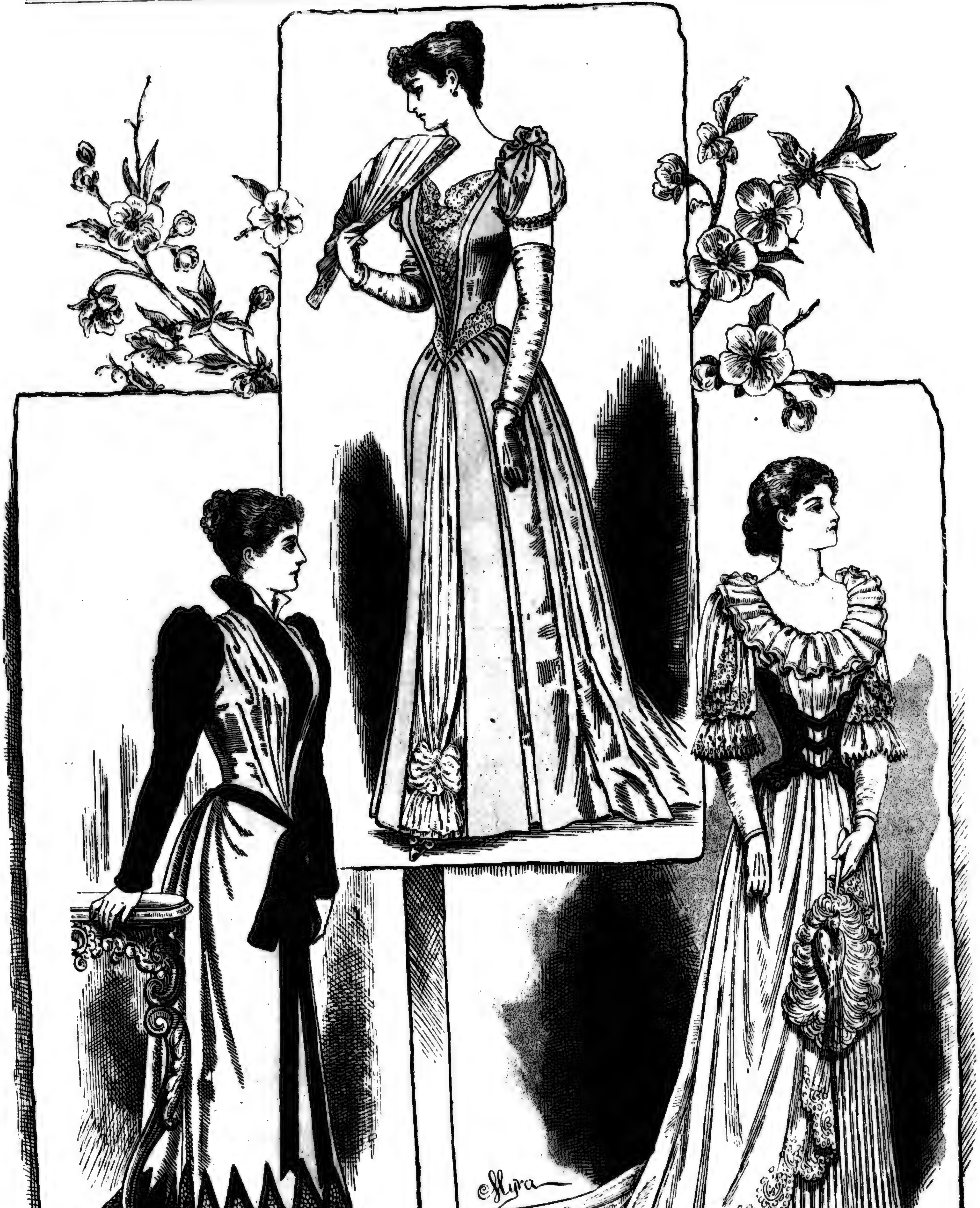
STEPHENSON'S FURNITURE CREAM.

Will not Finger Mark.

Sample Bottles Free by Post on Application.

Sold by Chemists, Grocers, Ironmongers, etc.

SOLE PROPRIETORS—
STEPHENSON BROS.,
BRADFORD.



Reception and Evening Toilettes.

For Prices, etc., of Paper Models and Flat Patterns, see end of Descriptions.

"FOR EVER AND EVER."

BY FLORENCE MARRYAT,

Author of "Love's Conflict," "Too Good for Him," etc., etc.

CHAPTER VII.—*Continued.*

"YET he is contented enough," said John Wardlaw.

"That's the beauty of it," returned Masters; "he is really astonished that anyone should take the trouble to commiserate him. However, here he is again."

"Now for the Academy, boys!" exclaimed Tom Cornicott, cheerfully, as he reissued from the side door. "I've finished my business here, and got Lyddy Taylor's tickets, so the day is before us. Masters, you must not quite monopolise Wardlaw. Let us walk abreast, man, it's far more sociable."

And so, walking and talking, the four men sauntered together across St. James's Park, and through Pall Mall, until they reached their destination.

It was almost new ground to John Wardlaw, for, though he had been to London since he was a child, he had never trodden it with the same feelings that he did now. Then he was a boy—his artist tastes were undeveloped, in embryo; now he was a man, who aspired to making the greatest of professions (of course, a man's own profession is always *the* greatest in the world) his aim and object in life, and whom others acknowledged not unworthy so to aspire. As he strolled along with his new friends on that pleasant May day, and took part (feeling he was competent to take part) in the discussion on their own work which engrossed them, he forgot the disagreeables of the past night and morning, and only felt that he was in his own element at last; that the unsympathetic hours he had known were gone for ever, and that here, in the very temple of the glorious arts, surrounded by fellow-worshippers, he need never again complain of want of encouragement or advice in his pursuits. This was the enthusiasm of a young and untried spirit, and for the present it entirely usurped his mind. His heart was full of such thoughts as he placed his foot upon the steps which lead to the Galleries. They followed him into the rooms, and made his hot pulses throb again as he surveyed the accumulated labour of England's best artists, and remembered with pride that such was the work to which he had determined to devote his life.

The rooms were full, and the friends moved with difficulty. The pictures were, as usual, very crowded, and the young men complained bitterly of the want of space which prevented their viewing them in the best light, and of the confused mass of colour which, by wearying the eye, made it difficult after a while to judge with any discrimination of the various effects.

"We ought to have come later," whispered Cornicott, as he managed to get within hearing of John Wardlaw. "Everybody thinks the rooms will be empty early in the day, and so all the world rushes, and all the world crushes. We shall never get near my 'Sisera' at this rate."

John was just about to answer him, when a stout lady, in voluminous petticoats, sailed between and parted them, and he had only just time to see Cornicott make signals of distress, when he was again borne away by the crowd. Our hero could not help inwardly laughing at the absurdity of the occurrence, but concluding that they were sure to meet again somewhere, applied himself to the examination of such pictures as came within his reach. Cornicott, however, as he was thus summarily parted from John Wardlaw, happened to have been carried right into the arms of Masters and Collerton, whom he had missed some time before.

"Glad to have found some of you," he said, as soon as he had recovered his breath. "I believe I've lost Wardlaw for ever. The last time I saw him he was being squeezed flat between one old woman and half-a-dozen young ones."

"Lucky for Wardlaw that youth predominated! Never mind, Cornicott, we are sure to come upon him in the other room."

Afterwards the trio affirmed that it was more than half an hour before they again met John Wardlaw; that having gone the round of the second room, looking for him in vain, they entered the third, and when about to leave that also in despair, came upon him suddenly.

Not with his handsome head carried loftily, and thrown well back as he surveyed pictures hung above his own height; nor with shoulders painfully bent as he attempted to obtain a good view of such as were on a level with himself; but kneeling—crouched—regardless of the remarks or pressure of the crowd, gazing—not abstractedly, but with all his eyes and heart and soul—upon a single face in a badly hung picture.

He started violently as Masters clapped him suddenly upon the shoulder, and seemed for a moment as if unable to remember where he was. Then he drew a long breath, and rose to his feet again.

"Oh! Masters," he ejaculated, "what an unearthly face! I don't think I ever saw such loveliness before."

It was poor Tom Cornicott's picture upon which he had been gazing—badly hung, of course. The directors always seemed to take pleasure in according his productions the very worst of places, although the artist himself was the only one to smile at the vexation, and bring forward an excuse for the present, and hope for the future, welded into one. His contribution for this year was more than carefully painted, although, as a whole, and amid such royal company, it might have not been considered very striking.

It represented the interior of a tent, with the recumbent figure of a sleeping man, whose features were hid, stretched in the foreground. So far, so good; these were but the dark accessories which served as foils to the principal subject of the picture—a woman—Jael, the wife of Heber the Kenite.

She was represented in a kneeling posture, the nail and hammer with which she was just about to kill the sleeping man in her hands. The face, in its calm, passionless beauty, was exquisitely designed; but there was a look of deliberate cruelty about the mouth which should have warned Sisera against trusting her protestations or accepting her kindness. The hues of the gorgeous Eastern drapery in which she was represented, seemed chosen only to contrast with her white loveliness; it had no power to put anything like warmth into the looks of the murderess.

But John Wardlaw had not seen the dress, or the surroundings; he had only gazed and gazed again at the rigid perfection of the features.

Classical beauty was a passion with him: from a youth he had so worshipped the voluptuous curves, the symmetrical outlines and the chiselled lineaments of Grecian sculpture, that ordinary women of flesh and blood, not being able to stand the severe test of his comparisons, had failed hitherto in extracting more than a passing comment from him. And it had been a jest with those who cared to jest with him, that if he ever discovered a limb or feature in mortal woman which realised his conceptions of what the Beautiful, according to the standard of the ancients, should come up to, John Wardlaw raved about it until his hearers were pretty well tired of hearing him discuss its perfections.

As soon as he perceived that Cornicott was also of the party, he sprung forward and seized him by hand, to the amazement of the bystanders.

"My dear fellow—it's splendid—it's first rate! I never saw such a face!"

"I am so glad you like it," said the gratified artist. "What do you think of the background?"

"It's all very good, but that face couldn't be better: it is classically perfect—it will haunt me!"

"Yes; she does look rather jolly, doesn't she," said Masters. "You know who she is, Wardlaw, I suppose?"

"Why, Jael, of course," replied John Wardlaw.

"But the original?"

"It's not a portrait?" exclaimed the other, quickly.

"Yes, it is; it's little Rowney Bellew, of the King's Theatre. I could show you her face half a dozen times over in these very rooms. But she's not a paid model, you know—it's only her friends who paint her.

John Wardlaw felt the hot blood rush to his face, but he said nothing. Whilst he had thought it was a fancy picture, drawn from Cornicott's own imagination, he had so greatly admired the talent which could first design and then execute such loveliness, that he had felt as if he could not find words strong enough to express his appreciation of it. Now that he heard it was no imaginative face, that Jael, the wife of Heber the Kenite, actually existed (although he could not but believe that her charms were greatly exaggerated), that she was a living, breathing woman, the young man scarcely knew what he felt. It seemed strange, with this knowledge fresh upon him, to hear his companions speaking of the creation which had so awed his fancy in the most ordinary terms.

"I think myself this is about the best likeness that has ever been taken of Rowney Bellew, Cornicott," said Collerton, who was not quite so loquacious as Mr. Masters, "the character suits her so well. There is no doubt that she is uncommonly handsome, only she takes such a deal of paint for lighting up. She is the same girl that played 'Venus' in the extravaganza last year, is she not?"

"Of course she is," replied Cornicott. "She used to be called nothing but 'Venus Bellew' all last season. She's out-and-out the best model in the town, but she has a large idea of not making herself too cheap. She won't sit for everyone. This is only the second picture I have taken of her, and she had the coolness to tell me I had asked the favour of her sittings once too often already. She's a good enough girl, Rowney, but she thinks a vast deal of number one."

"Is she married?" demanded John Wardlaw, with his eyes still fixed on the inanimate perfections of the Kenite's wife.

The three men burst out laughing.

"Married?" exclaimed Cornicott, "what, little Bellew? No! I am afraid it will be a long time before poor Rowney gets married, though I daresay she'd make no objection to the plan. But I don't suppose she'll ever bring in more than ten shillings a night. She'd be rather an expensive luxury for a poor man."

"Besides which," interrupted Masters, "she isn't half so good-looking as Cornicott has represented her here; the features are Rowney Bellew's, but Tom has been using his carmine a little too freely about her cheeks. In reality, she has not a morsel of colour by daylight, and at night she only looks like a tinted statue. For my own part I prefer a little more life. Don't go to the 'King's,' and expect to see Jael in the flesh, Wardlaw, or you'll be woefully disappointed, and so I warn you."

"Her beauty is of no moment to me," said John Wardlaw, looking a little annoyed, "and so it will be of little consequence if I am. A man would be a fool who expected to see a living woman like that."

"Do you think so?" exclaimed Tom Cornicott. "Well, then, I'll lay you ten to one that when you have seen Rowney Bellew, you'll say that Masters is wrong, and that I have not, in the least, exaggerated her beauty. Collerton is far more correct when he says that this is the best likeness yet taken of her. However, come behind the scenes with me to-morrow evening, and judge for yourself. Now, I think we have blocked up the way long enough."

"They moved on as he spoke, and other figures crowded to praise or condemn the face of Jael; to find fault with the distribution of the colouring, or to criticise the handling of the subject.

But the artist had passed away with his young friends, and was happily unconscious of any of the remarks, good, bad, or indifferent, which were being unsparingly levelled at the child of his brush.

They found their way out of the crush again as best they might, and into the sculpture-room and the street. For the rest of the day John Wardlaw was talking vigorously with his companions, condemning, praising, and ridiculing, as the humour took him, the various paintings they had seen, and no one could have guessed, from his outward bearing, that his thoughts were not journeying with the subject in hand.

Yet, for Cornicott's "Death of Sisera," he had not another word to say.

But when he had retired to his room that night, and commenced to review mentally the varied occurrences of the past day, it appeared to him as if his brain had been in one continual whirl and confusion, as if Matterby's studio was a myth, the sight of the Royal Academy and its attendant beauties a dream, the figures of Masters and Collerton thin, misty ghosts.

Even the Cornicotts' uncomfortable tea table, with its dirty realities, faded away on retrospection into an imaginary annoyance, and nothing was real, or true, or definable, except the face of Jael, the wife of Heber the Kenite.

After he had extinguished the light, and disposed himself to rest, the cruel loveliness of that face peered at him from out the surrounding darkness.

Beneath the influence of its cold, passionless beauty, he lay down to sleep, and the first thought which struck him on awaking was, that he was engaged to go that night with Tom Cornicott behind the scenes of the King's Theatre, and see the original of that pictured enchantress for himself.

It was quite impossible that her face or figure, that anyone's face or figure (so he told himself), could realise the idea that her likeness had caused him to form of her; still it would be a satisfaction to his artistic taste, even to see the woman who had sat for Heber's wife.

CHAPTER VIII.

A MORNING AT MATTERBY'S.

> The lucky have whole days which still they choose;
> Th' unlucky have but hours, and those they lose.
>
> DRYDEN.

BUT Mr. Matterby's academy had to be visited first; and punctually at ten o'clock John Wardlaw presented himself there. As he was admitted into the hall, the difference between his former and present reception struck him forcibly.

It was very evident, even to one as unaccustomed to student life as himself, that as yet neither master nor model had made their appearance; for the confused buzz of voices proceeding from the gallery and model-room could be likened to nothing but that of a bee-hive.

(The Fiction Supplement will be given every month, and can be detached by simply straightening the wire staples and lifting up.)

It ceased for a moment, as our hero made his appearance on the threshold, and half a hundred pair of eyes were turned to question his right of entrance into the sanctuary; but John Wardlaw had metal in him that would stand proof against far more formidable assaults than could be contained in the looks of a set of impertinent students.

He paused upon the topmost stair of the flight of steps which led to the first room, whilst he took a deliberate survey of his future companions.

Rapidly as his quick eye flew from one to another, the single view sufficed to tell him that Masters's assertion of the day before was correct; there were very few gentlemen amongst the "fellows at Matterby's."

Specimens of most denominations were there: "Jew and Gentile, Crete and Arabian, bond and free;" but for a specimen of his own class John Wardlaw looked in vain.

His keen scrutiny did not appear to conciliate the students on his behalf; but, regardless of looks and whispers, he now descended into the apartment and elbowed his way amongst the unaccommodating crowd, until he caught sight of Masters, whose cordial greetings made the remainder of the young artists eye the new arrival with looks of still greater curiosity. The feminine half immediately amalgamated in corners, where they communicated their several opinions on his appearance to one another; but the young men, not seeming disposed to offer him even this compliment, stood together in groups, and continued to stare with unremitting rudeness.

There was something in the outward bearing and appearance of the new-comer which contrasted so forcibly with their own, that it offended them. Still more were they disposed to resent his manner, which was cool and nonchalant, and not at all as if he properly appreciated the honour of having been admitted to the society of a set of embryo Royal Academicians.

As John Wardlaw returned Masters's recognition with a nod, and a query as to how long the model might be expected to keep them waiting, he appeared too much at home, spoke too much as if he was perfectly at his ease and not in the slightest degree awed, to please the fancy of the gentlemen students at Matterby's.

They now, also, clustered together, demanding of each other who the stranger was, and otherwise making remarks upon him in tones too audible to be called whispers; but although their comments perfectly reached the ears of the subject of their discussion, he evidenced no further knowledge of the same than might be distinguished from the haughty air with which he carried himself among them. Even to Masters he was afraid to unbend, lest it might be taken advantage of by those around.

"Where do you intend to place your easel?" inquired the former, presently; "somewhere near mine, I hope."

"It is impossible for me to decide, until I see how Matterby places the model. It cannot make much difference to us, though. We are here to work, I presume, and not to chatter."

Here the students, supposing, from his collected way of speaking, that he felt some confidence in himself, attempted to show him that they could talk art as well as he, and commenced a series of jargon on the subject, which comprised far more nonsense than anything else, lamentably displaying their want of head-knowledge on the theme they aspired to discuss. The names of masters, both ancient and modern, were dragged in by the head and ears, simply to prove that they had heard of them, and such worthless opinions were given in such decided tones, that John Wardlaw found it very difficult to prevent himself correcting their artistic information on the spot. His necessity for command, however, was shortly brought to a close by the entrance of Mr. Matterby in his usual dress, followed by a very dirty-looking man in the costume of Italy, who, having mounted the daïs, stood in the position denoted to him, as a model for any celebrity of his country by whose name the students chose to call him. The usual matutinal greeting to St. Paul over, every easel was erected in its place, canvasses, millboards, and sketching blocks were arrayed, chalks produced, pencils sharpened, and scores of eyes and fingers went swiftly and busily to work. John Wardlaw observed, as, having chosen the site from which he wished to sketch the model, he took his seat a little apart from the rest, that the students had almost all paired off, and that every lady had a gentleman at her elbow, to attend to her various wants, and prevent her taking any trouble for herself. Glancing round the room, after awhile, to see if all the men were similarly employed, he observed an unattended easel very near his own, behind the canvas of which appeared the face of Lyddy Taylor. It was scarcely a pretty face, although it was fair and *piquante*, but the owner was young, and, if one might judge from the many times he caught her looking at him, not indisposed to make his acquaintance. And so, during a pause in the sketching, John Wardlaw managed to move his easel a little nearer hers, from which advance it was not difficult to proceed to a glance, which called forth a half-recognition on her part; after which the ice was broken, and he spoke to her.

"I am glad to see you have not forgotten me since yesterday, Miss Taylor. How is it that you have no slave waiting upon your wishes, when I see several gentlemen working alone? Are you so hard-hearted as to forbid them to labour for you?"

The girl tossed her head delighted at the compliment.

"I might have had more than one," she said, "if I had chosen, but I prefer painting to myself. Boys are such a hindrance."

"Then I suppose I had better go a little farther off again."

"I said 'boys'—I don't call you a boy."

"Don't you? I feel very much flattered by the distinction. Then will you allow me to sharpen that pencil for you?"

He remained by her side the rest of the morning, to the extreme indignation of all the other students, both male and female—the former, because Miss Lyddy Taylor was the belle of Matterby's, and used to give herself decided airs with them all; the latter because she so evidently prided herself upon having captured the handsome new-comer in the teeth of so many opposing rivals. At eleven o'clock, the model was permitted to alter his position for a short time, during which interval the pupils rested from their labours. As they laid down their materials, Lyddy Taylor looked up slyly at John Wardlaw.

"I am going to the King's Theatre, to-night," she said.

"Are you?" he replied; "so am I—I hope I shall see you there."

Here the gentleman student, who had been thrown into such an alarming condition the day before by Miss Taylor's description of the virtues of the new arrival, and who hitherto had been recognised by all the brotherhood as her acknowledged knight, left his own easel at the other side of the room, and bustled up to that of the fair delinquent. He moved round and about it uneasily for a few seconds, looking on the ground as if he had lost something, until he was recalled to his senses by her pert voice inquiring what on earth he wanted. He was too indignant even then to explain himself, except by asking her in a muffled voice if she had all she required.

"Everything, thank you," she replied, maliciously. "This gentleman is attending to me." At this unblushing statement of his wrongs, the unhappy student nearly boiled over; but having no valid excuse for finding fault with it, attempted to vent his indignation against John Wardlaw, by interposing his person between their easels, which, although not touching, were yet sufficiently near to render such a proceeding very hazardous to the equilibrium of that at which the latter painted.

"The easels should not be crowded together in this manner," he said, almost panting in his rage. "Mr. Matterby doesn't approve of it. It is impossible to paint properly without elbow-room."

John Wardlaw rose from his seat immediately.

"Stand a little further off, if you please," he said, haughtily, and sufficiently loud for everyone in the room to hear him; "I am going to move my easel."

The bragging student did as he was desired, albeit rather astonished that his remonstrance should have had such immediate effect upon his rival, when John Wardlaw, lifting his easel with both hands, placed it so near to that of Lyddy Taylor, that they appeared as one. Drawing his chair after it, he sat down close beside her, as he said—

"Now, Miss Taylor, I don't think there is any fear of our being disturbed by people trying to push themselves between our easels. I see you have taken this model from almost exactly the same point of view as I have—that is charming; we shall be able to work together in right earnest now."

Lyddy Taylor, who had been giggling violently the whole time that this scene was taking place, now entered so enthusiastically into the views of her new admirer, that the discomfited suitor had nothing to do but to return to his own seat, impotently vowing vengeance.

As soon as one o'clock arrived, the Italian patriot retired altogether, to allow the pupils time to discuss their luncheon or dinner. Then it was that St. Paul, moving solemnly between the ranks, paused before John Wardlaw's canvass, and gravely expressed his satisfaction at it.

"I understand you have been a pupil of Matthews, of Maidstone. You do him credit, sir."

John Wardlaw bowed his acknowledgment of the compliment, and the Apostle went on:

"Our monthly students' gathering takes place next Wednesday week. At such times I like each of my pupils to send in a sketch of their own (the subjects for which I give out at the commencement of each month), and their merits are determined by ballot. The subject for next time is "Parting." Perhaps you will also give us your idea of it, either in pencil, pen and ink, or oils. Anything, so that it is entirely your own."

"You may depend upon the latter clause, sir," John Wardlaw replied; "and if I have time between this and that to sketch it out, I will not fail to do so. But you will be prepared, of course, to see it in the rough. I never work hastily."

Mr. Matterby, fully acquiescing in the good sense of this last statement, then passed on to his own luncheon. He had scarcely disappeared from the room, when the same buzz arose that had greeted the ears of John Wardlaw on his entrance that morning: and such exclamations as "Well, I never!" "Cool, isn't it?" and "What next?" plainly distinguishable on every side, made him pretty well aware in what estimation he was already held at Matterby's. Even Masters looked at him in astonishment.

"What made you come here at all, old fellow?" he said, good humouredly, as he found his way up to John Wardlaw's side; "I told you yesterday you were a cut above us. Why, you know as much as old Matterby himself now."

This speech did not tend to make the other students feel more amiably disposed towards the stranger, particularly as he would not deny the charge.

"Well, I can hardly say that," he replied, "until I see how Matterby paints. Cornicott says he's a very good artist. What did I come for? Why, for the advantage of the models and the room, I suppose; else I could work as well at Cornicott's as here. Miss Taylor, are you going home?"

The students had drawn out sundry provisions by this time, and, seated on lockers or chairs, as their choice dictated to them, were busily employed eating and talking. But a few had assumed their walking gear, with the evident intention of seeking the streets, and amongst them was Miss Lyddy Taylor.

"Oh! no," she said, in answer to his question, "I live ever so far off. I'm only going with Miss Turton to a pastrycook's to have my dinner."

"May I escort you there?"

"May he, Fanny, dear?" said Miss Taylor, turning with a giggle to her friend.

Miss Turton said she was sure she didn't care if he did or didn't, upon which Mr. Wardlaw insisted on deciding for himself by offering an arm to each young lady, and escorting them out into the street, followed by the unmitigated disgust of all their fellow-students.

After which he spent a frivolous hour with them at the pastrycook's, by the end of which time neither Miss Taylor nor Miss Turton knew which of them he admired the most, and he wound up by presenting each of his fair companions with a *bonbonnière* out of his scanty coin, in order thereby still more to increase the ire of the "fellows at Matterby's."

By the time that four o'clock came, and the hours for day students were at an end, there was scarcely a male heart in the academy (except Masters's and Collerton's) that did not throb with jealousy either of John Wardlaw's looks, or his painting, or his success with the young ladies; nor a female one that did not pant with indignant spite against those "outrageous flirts, Lyddy Taylor and Fanny Turton."

Even on the first day of his entrance there, in the first essay he made to plant his feet upon the road to fame, John Wardlaw, who so much needed friends, made enemies instead.

He was not fit for such a life. With all his talent for the work, he was too fastidious in his tastes, too sensitive to anything like coarseness or vulgarity, to permit him cheerfully to grovel in order that he might rise.

As he walked homewards that afternoon and thought of the strange companionship which suddenly seemed to have surrounded him on every side, he actually shuddered. He had been only two days in London, but he already felt that he had not been born or brought up for this. It was so different from what he had anticipated. Amidst all the new faces that he had seen since leaving Sutton Valence, only one, in its grace and purity, came up to his ideas of what the face of gentle blood should be, and that was the pictured profile of Rowena Bellew

CHAPTER IX.

AN EVENING AT THE "KING'S."

Honour and shame from no condition rise:
Act well your part; there all the honour lies.
POPE.

MISS LAURA TREDMAN sat before the mirror in her dressing-room at the King's Theatre with a look of complete satisfaction impressed upon her fair features. And she had every reason to feel satisfied.

Another month of her engagement with Mr. Dobson, an engagement which brought her in two hundred a week, had still to run before she took her departure for the provinces. She was received nightly, as she made her appearance on the boards of his theatre, with what the newspaper reporters termed "thunders of rapturous applause;" and she had been acknowledged that season, by the best critics, to be the most finished actress in London, the "ablest interpreter of the histrionic drama then upon the stage."

And whatever profit, applause, or compliments Laura Tredman received, she deserved them all and more. Not so much, however, for her public success, which was undoubted, as for the beauty of her private life. She had been an actress since she was a baby. Twenty years before she had been known as the best "Prince Arthur," and "Ariel," and "Puck," upon the stage, to say nothing of a dozen other characters not Shakspearean—and, with the exception of a short interval, devoted to study, she had never quitted the boards since.

She came of a generation of actors, every one of whom had appeared in public at different times, and gradually disappeared again, no one knew or cared whither, until Laura had been left standing alone, the only genius and the only support of her family. Bravely the girl had struggled in those early days to maintain the position she had gained, and a comfortable home for her parents at the same time. They were all dependent on her. Father and mother, sisters and brothers, not counting the *vauriens* amongst her kindred (and which of our flocks is without a black sheep or two to betray its fallen origin?) lived upon Laura Tredman. She had been borne heavily upon by some; betrayed by others; even cheated by a few; but still the brave heart battled manfully with the storms of life, and shook off trouble as a water-dog shakes the moisture off his coat as soon as ever it touches shore again. To lose her hard-earned coin through treachery, or to be wheedled out of it through selfishness, may have sometimes disturbed momentarily the peace of Laura Tredman; but to work for her own people, to labour night after night to maintain her parents in comfort, she never for an instant thought hard. She was bound up heart and soul in her home affections; she would have stripped herself of every possession sooner than any one of them should want it; she would have died rather than have been parted from them unnecessarily, even for a period. This was the great charm of her character, which no one who conversed with her for a few hours could fail to observe. Home was her religion; her people were her God; and Laura Tredman was the most unselfish and devoted of worshippers.

In age she was about thirty, or thereabouts, in person thoroughly English. With a skin and complexion as white as our island can produce, fair hair and an aquiline nose, what eyes could possibly have gleamed forth from her face except our national ones of blue? Blue they most certainly were, and large and bright and clear into the bargain, with a sweet, benevolent, womanly expression in them, which was far more taking than themselves. In figure the actress was tall and well-formed, with a remarkably handsome hand and foot, of both of which she was rather vain. In private, she had a joyous, hearty ring in her voice, which was sufficient to make a man swear to her truth before he knew her, and in manners she was as quiet and refined as any lady aristocrat in the land.

It is not to be supposed that with attractions like the above, and the power of fortune in her hands, Laura Tredman had passed through woman's most dangerous lustre without receiving offers of marriage. Doubtless she had done so, but she still remained single, and no one knew more than the fact. Whether the cause that induced her to choose an unmarried life was an early disappointment, or a determination not to leave her parents, or a fear of permitting the amount of work she should perform to be settled by a third person, it is impossible to say, but the effect remained.

It is not likely either that she had not been subjected to many a temptation. The quietest life reeks with the devil's whisperings, and the life of an actress is not a quiet one. Yet Laura Tredman, in trouble and necessity no less than in success, had ever managed to keep unspotted her pure and irreproachable name.

Her early troubles were over now: innate courage had borne her triumphantly through them all, and the reward was her own. She had a first-rate house in Piccadilly—a carriage and horses always at her command; and to judge from her mania for making presents and her large-hearted charity, no less than from the style of her dress and appointments, an unlimited supply of pin-money.

Above all she had an inward, restful peace in contemplating the luxuries she had purchased for her own, which no amount of money could have given her—no success ensured.

But to return to her as she now appears: Miss Tredman sat before her looking-glass, surveying the effect of her stage costume, in a state of blissful contentment. Two of her younger sisters who had been busily employed in aiding her to dress, were in the room with her, engaged in putting away such articles as she did not require, or had taken off.

"Bessie, darling," said the actress presently, as she bent forward to examine herself more particularly, "you've made me redder on one cheek than the other."

At her sister's words Bessie flew to her side with the hare's foot and saucer of rouge in her hand, whilst Mary left her folding to look after itself, and hastened to hold the hand-glass for Laura's better accommodation.

Whatever love this woman lavished on her kind was returned fourfold into her bosom, for her brothers and sisters idolised as much as they admired her, and her parents never mentioned her name but with the deepest pride.

"That's not our hand-glass, surely, Polly!" exclaimed Miss Tredman, as she saw the one her sister held. "Where did it come from?"

"I was obliged to borrow it from the dresser," replied Mary. "I lent yours last evening to Miss Bellew, and she has not returned it."

"Rowena Bellew—has she been in here again?"

"Only for a minute, Laury. She said nothing, except to ask for the hand-glass. She had had an accident with hers. We hardly exchanged two words."

"I am glad of it. I don't like that girl. I am always afraid she will come in here whilst I am 'on.' Don't encourage it, Polly, if she does."

"I don't think it's likely, Laury," said the other sister. "Miss Bellew seems such a cold, unsociable sort of girl."

"So she may be; but she is always very anxious to work her way into better society than her own, and I don't wish it to be ours."

"There's nothing wrong about her, Laury?" inquired Bessie.

"God forbid, child! But I don't know enough of her to like her to associate with Polly and you. So be good children, and keep in the dressing-room till I come back. If I find you loitering behind the scenes, I shall bring Parsons to dress me another night, instead."

"Miss Tredman called," squeaked the shrill voice of the call-boy through the key-hole of the door; and then the actress rose. As she stooped to return the kisses of Polly and Bessie before she left them, she had far more the air of a mother towards them than a sister, so gravely earnest was her parting admonition.

"Now, don't go outside, dear children. You have your books, and I shan't be long."

But Miss Tredman was longer than she had anticipated; for as (her duty over for the present) she reappeared at the back of the stage, wrapped in a large cloak which nearly hid her dress, she encountered Tom Cornicott, who had just arrived. After the first greeting, he was about to pay her some compliment upon the part she was sustaining, but she forestalled him.

"Mr. Cornicott, you are the very person I wanted to see. Where have you been hiding yourself lately?"

"Nowhere, Miss Tredman; but I have been detained at home the last two evenings by the arrival of my friend Mr. Wardlaw, who has come to live with us."

"Is this your friend?" said Laura Tredman, glancing at John Wardlaw, who stood next to her. "Pray introduce him to me."

As he met the steady look of her clear eyes, he thought he had never encountered so thoroughly honest and kindly a gaze before, and his heart warmed towards the speaker at once. She seemed to guess his feelings, and reciprocate them; for, as Tom Cornicott complied with her request, and introduced him, the actress laid her frank hand in his.

"I am very glad to make your acquaintance, Mr. Wardlaw. Any friend of Mr. Cornicott's I take on trust; but if your looks do not belie you, I think we shall be friends on our own account by-and-bye."

She spoke with the assurance of a woman who has not only seen a good deal of the world, but whom the world has delighted to honour; yet there was no boldness in her speech—nothing but the entire absence of all affectation; for, directly afterwards, she turned her attention again to Tom Cornicott. To return to business, Mr Cornicott, what about the Glaishers?"

"Well! I'm afraid it's a true bill, Miss Tredman; there is no doubt that the poor girl is dying, and the father is completely thrown out of work by his arm. The day before yesterday they were in the greatest destitution—one of our little ballet girls, Wardlaw," added the artist in explanation to his companion, "who was sadly burned at the footlights a few weeks ago, and has been lingering ever since. However, from what they told me, I expect it will soon be over now. But they are eight in family."

"Oh! Mr. Cornicott," exclaimed the actress, making no attempt to conceal the tears which had filled her large blue eyes, "why did you not let me know of this before? I told you I should be glad to send that poor girl a little relief. I want to get up a subscription for her in the theatre. She belonged to us, and we are so many, surely amongst us we ought to do something."

"I can't say I see the necessity for it," said another voice, and rather a hard one. "It's Mr. Dobson's business if it is anyone's."

"That may be *your* opinion, Miss Bellew," said Laura Tredman, coldly.

At that name, John Wardlaw started violently and looked up, and at the same moment Tom Cornicott nudged his elbow, whispering, "Here's my Jael, Wardlaw," and then bid the new comer "Good evening."

Rowena Bellew saw the action, and heard the whisper, and as John Wardlaw raised his eyes to her figure their glances met.

For the first moment he could scarcely believe that it was the prototype of the Kenite's wife that encountered his view, for the girl before him was in the stage dress of a page, and although a green velvet tunic slashed with white satin became her well, and knee-breeches and silk stockings showed off every line of her voluptuous form, they recalled no idea of the magic curves with which he had been so enraptured, and which were more to be imagined than seen through the flowing Eastern drapery in which she was represented in her picture. But as the conversation proceeded between her and the others, he had ample time to sate his eyes with her perfections; and as she grew familiar to him he recognised her likeness, and began at last to think that Tom Cornicott had not done justice to her. There was no doubt at all about it; Rowena Bellew was extremely beautiful.

Her features (as has been said before) were perfectly classical. No fault could possibly be found with that oval face, which, commencing with a fair forehead encircled by dark sleek hair, was carried on by a delicate straight nose, a curved mouth, the upper lip of which was so short that it gave its owner a perpetual look of scorn, and terminated by the most distracting of pointed chins, with a dimple like the impress of Love's own finger just in the centre of it.

So far the face of Rowena Bellew was more like that of a statue than of a living creature; had she possessed eyes as loving as they were lovely, she would have been more like an angel than a woman. But delicately feminine as she was, both in form and feature, the title of woman was perhaps the last she was ever likely to deserve. If anyone doubted it, he had but to look at her eyes to believe the truth. In size they were large, in shape long, in colour hazel, and fringed with the darkest of lashes, which lay upon her usually colourless cheek like jet upon ivory; but here their attraction ceased. Rowena Bellew's eyes accorded with the rest of her body. They were the eyes of a statue. They were cold and hard and unyielding; when she felt most so, they looked blind, there was so little life in them. They shone like crystals; glittered like diamonds; were clear as lake-water; were anything, everything — but warm, or sympathetic, or pitiful. With all her perfection of shape, all her anxiety to make herself agreeable when there were stakes worth playing for, all her capability for acting a character she did not feel, Rowena Bellew, with beauty fit to mate with the gods, had never yet moved mortal man sufficiently to make him wish her his. Many had passionately admired her, a few had told her so, but no one had married her, and at the present time she was, at least, five and twenty, and had been on the stage for ten years.

She was no actress; she went through her parts mechanically, and after a large amount of study; simply because it was her living, and she had to do it. But there was no soul in anything she played.

Laura Tredman was used to throw herself so thoroughly into the character she represented, that her fictitious words would call forth real tears upon her honest cheeks. And Miss Bellew had been heard to ridicule as the height of affectation anyone pretending so to lose her own identity in a stage part. For herself, she considered it so many words to be said, and the sooner they were over the sooner she could get home to her supper. But the consequence of this was, that Miss Bellew occasionally had more leisure for her supper than she really cared about, and had it not been for her beauty, she would probably have been able to order it at any hour she chose every night of her life.

At the present time she was filling a very secondary part, but as long as she had her salary and was permitted to display her charms to the best advantage, her ambition was fully satisfied.

John Wardlaw could not help observing the alteration which had come over Miss Tredman's manner as she addressed herself to Miss Bellew, and Miss Bellew evidently saw it also, for she replied in rather a defiant tone—

"Everybody's opinion, I should think, as well as mine. What have we to do with accidents to the ballet girls? It was not our fault. The manager ought to have had the footlights properly guarded. Any one of us might catch fire, any night."

"So we might, and die, apparently, for aught Miss Bellew would help us," returned Laura Tredman indignantly.

"I scarcely think Miss Bellew understands the worst state of the case," interposed Tom Cornicott, trying good-humouredly to keep the peace between them; "it is not only that the poor girl is dying from the effects of her burns, but that her family are nearly starving from the father being thrown out of work by a broken arm. The only two "bread winners" down. It *is* hard, Miss Bellew."

By this time several of the *corps de ballet* were grouped about the spot.

"Oh, isn't it?" exclaimed a voice from amongst them, compassionately. "Poor dear Emily! Only to think, she's dying. Mr. Cornicott, you know I was there at the time and saw it all. She screamed dreadful, poor dear! I wish I had any money to send her, but I haven't really; it's so little I get, and I've no father, so we use it all at home. But I took her a bit of rice pudding yesterday, and she swallowed a spoonful or so."

"Did you?" exclaimed Laura Tredman, turning to the ballet girl and seizing her hand. "You good little creature! God will remember it, you may be sure. Mr. Cornicott," she added, turning to the artist, whilst the benevolent little dancer retired amongst her companions, very proud at having been shaken hands with by the "great" Miss Tredman, "this child puts us all to shame! You must send them something for me the very first thing to-morrow, will you? You know how my own time is swallowed up. Do come with me to my dressing-room, and I will give it you at once. My God!" she exclaimed, as, having reached her sanctuary, she attempted with fingers trembling from emotion to unfasten her purse, "to think that there should be such misery close at hand and we should have so much? There, Mr. Cornicott, take that, pray, and use it for them in any manner you think fit," and she put a bank note for ten pounds in his hands as she spoke.

He began to say something about it being too much, but she would not let him finish.

"Too much?" she replied, "when a whole family is starving, and I often spend more on a single dress. Mr. Cornicott, I can never hear of distress like that without remembering that the day may come when I shall be in want myself."

"Oh, Laury, what do you mean?" exclaimed Bessie and Polly, as, horrified at her emotion, they flew to their sister's side.

"Nothing, darlings," she answered fondly, "excepting that I turn sick sometimes when I see the wretchedness, and the misery, and the selfishness this world contains. And now, Mr. Cornicott, I must send you away, for I shall have to go "on" again in a few minutes."

In the meanwhile John Wardlaw had had an opportunity of conversing with his statuesque divinity. As soon as Miss Tredman had moved away, followed by the artist, his eyes, in seeking her face again, had found that she was looking at him also. She did not blush or grow in the least confused beneath the ardour of his gaze. No marble "Eve," listening, in unconscious nakedness, to the whisper of the serpent; no unveiled "Una," subduing even the looks of the wild beasts of the forest by her purity; no startled "Bather," disclosing in her hurried flight the charms she most desires to conceal, ever met the fixed look of a man's admiration with more perfect indifference than did Rowena Bellew. Steadily she stood his gaze, as steadily returned it; and then spoke to him as if they had been acquainted for a hundred years.

"What do you think of the lawgiver?" she said, alluding to Miss Tredman. "I say she had better give up playing, and take to preaching instead."

"She seems very good," said John Wardlaw, scarcely knowing what to reply.

"*Very good*—yes, I dare say she is," returned Miss Bellew; "but let her keep her goodness to herself then. What right has she to lay down laws for the whole of the theatre? I suppose we know what is just, as well as herself."

The young man was silent; so presently she said, "Why don't you answer?"

"I really hardly know what to answer you," he then replied. "I never saw Miss Tredman till to-night, and I don't think I listened particularly to what she said—I was better engaged."

"How?" she demanded sharply.

"If I was quite sure you would not be offended, Miss Bellew, I should say—with looking at yourself."

"Bah!" she said, contemptuously.

If she had attempted to court him, if she had laid herself out to attract his attention to her beauty, or to display it in its best light, she might have dazzled him for a while, as she had others; but once familiar with her charms, they would have palled upon him. But this apparent utter indifference to his admiration, this even distaste to it, had greater power to kindle a flame in a breast as sensitive as that of John Wardlaw, than any advances could have had. This statue, statuesque in feeling as in form, put him on his mettle. Her beauty had lighted in him a sudden passion; her *nonchalance* was the very thing needed to fan it into a flame; and until Tom Cornicott reappeared, he continued to gaze at her, as he had done the day before at her picture.

"You don't go on till the last act, do you?" inquired the latter of Miss Bellew, as he joined them again.

"No," she replied, as she leaned against a portion of the scenery, throwing her lithe form about, as she noticed the excitement which appeared in John Wardlaw's eyes as each fresh position she assumed brought some fresh beauty or other into prominent display.

"Have you been to the Academy yet, to see your faint resemblance exhibited?" asked Tom Cornicott.

"No," she said again, "but I am going some day—I suppose it attracts crowds of worshippers?"

"If it does," he said, gallantly, "it must be on account of the subject, and not of the painting."

"Of course," she answered, carelessly.

"Wardlaw here was raving about it," continued Tom Cornicott, laughing. "I should have been afraid for the consequences if I had not promised to bring him here to-night and show him the original."

"Indeed!" she said, in the same careless, indifferent manner, and then added, as if she had just hit upon a subject which interested her, "Mr. Cornicott, did you tell the dresser the tunic for Aladdin ought to be orange or yellow? because there's a vast difference between the two by night. He says yellow, and I think it's most unbecoming; besides, orange goes much better with the green."

"I said neither," he replied, "or I meant neither. The tunic will look best in brimstone colour."

"Ah! that's quite another thing," she said; "I shall tell the dresser so. But there's my cue; so good night, I go straight home after this scene."

She went away quickly as she spoke, and John Wardlaw saw her that evening no more; went away without a word or a gesture, without so much as a look of farewell directed to where he stood in silent admiration. He had no right to expect it, so he told himself; he had received no formal introduction to Miss Bellew; still, she had introduced herself, and mere politeness demanded that on her departure she should have made some slight recognition of his existence. Perhaps he had offended her by the expression of his too open admiration; perhaps Tom Cornicott had, by telling her that——What business had Cornicott or anybody else to speak for him, or to take any of his opinions for granted? It was a deuced piece of interference on Tom Cornicott's part, and he should let him know as much, if he took it upon himself to make any more jokes on his account. And John Wardlaw felt more annoyed at the artist's clear-sightedness, and the actress's indifference, than he cared to acknowledge even to his own heart.

"Your friend does not seem to be enjoying himself," said the cheerful voice of Laura Tredman to Tom Cornicott, as she crossed behind the scenes in one of her numerous journeys to and fro. "Mr. Wardlaw, the stage is a very stupid place viewed from this quarter; I advise you to go and see it from the front."

He had been shuffled about from side to side, stumbling first over one piece of furniture, and then over another, as is usual with those unaccustomed to find their way behind the scenes of a theatre; stared at by the *corps de ballet*, and the object of a good many comments, until he had felt uncommonly cross, and as he leant against a portion of the scenery he looked so; and Tom Cornicott's next remark, added to his former grievance, did not tend to improve his temper.

"He *was* enjoying himself very much, Miss Tredman, until a certain goddess of beauty vanished from his gaze: since which time he has been in a state of collapse."

"A goddess of beauty!" exclaimed Miss Tredman, laughing. "What, Venus Bellew? I hope he's not smitten in that quarter, Mr. Cornicott!"

"Mortally, I fear," was the reply.

The actress's expression changed in an instant from lightness to pity.

"Are you in earnest?" she said, quickly. "Heaven help him."

Half-an-hour more, and the King's Theatre, and Laura Tredman, and the lovely statue, were all phantoms which belonged to the past; but John Wardlaw could not shake off the remembrance of those three words, nor the tone in which they had been uttered. Supposing he did admire Miss Bellew, or had ever thought of doing so, which was all nonsense, and about the last thing in the world he should think of, still, allowing the possibility—the probability if you will—why should Laura Tredman think him worthy of the pity of Heaven for admiring the most perfect creature Heaven ever produced?

CHAPTER X.

DEEPER IN THE MIRE.

Nought under heaven so strongly doth allure
The sence of man, and all his mind possesse,
As beautie's lovely baite. SPENSER.

THERE is no such thing as love at first sight. I feel that, in the face of so many of the world's commentators as have recorded the fact, this is a bold assertion to make; yet I hope it may be found capable of maintaining itself. In the first place, let us consider what love is. In all instances it is a feeling of growth. The mother's love for her infant is an instinct, imbued with her knowledge of its advent and developed with its birth. The child's love for its mother is called forth day after day by the exercise of her tenderness towards it. Brothers and sisters, all relations and all friends, grow to like each other. Affection is not born with them, nor does it spring up in a single hour, however fore-inclined they may be to exercise it. And so to bring us to the love of the sexes, where it is pure, and elevated, and refined, it must have its foundation in some more solid quality than mere outward attraction; have been built upon the basis of some mutual quality or liking, which is not to be seen or guessed at in a single interview. Love is a plant of growth, and the seed which springs up instantaneously is a spurious imitation of that divine gift. But because love is not a mushroom, born in a night and flourishing in the rankest of beds, it does not follow that men and women are unable at first sight to inspire one another with a feeling so strong that, if it finds soil to further its growth, it may ripen into one of greater purity. Beauty has, and will at all times and to all time have, the power to raise a passion in the breast of mortals that, where Beauty is wedded to Sense or Sensibility, will soon unite itself to Love.

But of itself and standing alone, Passion is a worthless weed—an impostor and a cheat—that too often tries to pass itself off for a holy feeling, of which it knows nothing. For Passion is an appeal to the senses, Love a union of the souls; and their characteristics are as diverse as their nature. Passion gratified, satiates itself, and loathes the object of its desires; Love returned is never satisfied, but demands a daily increase. Passion ungratified is ready to wreak vengeance on the one who disappoints it; Love unreturned may mourn in silence, but it will never lift its hand to strike. And, in consequence, there is to this picture, as to all others, a reverse; for whilst Passion degrades human nature and demoralises the soul, a virtuous Love elevates the mind, enlarges the heart, and gives the spirit the only foretaste of heaven permitted us on earth; and the proof of this is, that even the exercise of an unhappy love will make a man better than if he had never loved at all. I could quote Longfellow here, but that "Evangeline" is world-known, and the trouble would be wasted, whatever Affection may not be.

And yet, how seldom is any distinction made between feelings so opposite in their nature and effects! It is the most usual thing to hear said, that such a man fell in love with such a woman for her singing, or her dancing, or her face; whereas it could only have been that the voice, or the skill, or the beauty awoke a passion in his breast—struck some answering chord in his senses—that the owner of such charms without them would never have had the power to command. And it follows, therefore, that the feeling was given to the act or the thing, and not the creature; and yet men from all ages have married under such circumstances, and been surprised afterwards, and thought themselves hardly treated by Fate—that the union of bodies had not been followed by a union of souls. Not one-half, nor one-quarter of the millions who exist know the real meaning of the word Love. They mistake for it a feeling which is ready in its mad desire to overleap all obstacles, even to sacrifice its object in the accomplishment of its wishes. They forget that Love is a forgetfulness of self, even to curbing the wildest and gladdest of its hopes, if they do not tend to the entire happiness of the creature beloved.

John Wardlaw, at this period of his life, must be numbered in the unenlightened three-quarters of existing millions. For lack of a better he is the hero of this book, but he does not pretend to be a hero of the universe; and he had doubtless a great deal of humanity mixed up with his best actions. He had conceived a devouring passion for Rowena Bellew; no other words—no less powerful an expression—can convey one tithe of the feeling which possessed him. Ever since the evening on which he had first seen her he had been haunted by her image. Day and night it had pursued him; laid down with him in his bed, risen with him in the morning; followed him to his work, and sat with him at his meals. He had tried to shut it out with the light, but her clear-cut features had beamed upon him through the darkness, like a marble profile carved upon a tomb. He had kept a candle burning in his room all night, but the only effect of that had been to hold him in waking torture till the morning. He had tried to walk it off—to read it away—to efface it by labour; but after each of his attempts, ever through them all had shone the perfect outline of the actress's form and features, and made him restless and vaguely unhappy. He had been reared quietly in the country; subjected to few temptations, and without the opportunity of giving a wide range to his artistic taste. His sight had not been glutted with loveliness, nor his ear with flattery, for he had associated very little with women, and he had no fear of them or, what was worse, of himself, But in the abstract, he had always been a keen worshipper of Beauty, in whatever form she came to him; and this woman realised all that he had ever dreamed of as beautiful, and far more than he ever hoped to see in mortal shape.

A fortnight had now elapsed since he had first accompanied Tom Cornicott to the King's Theatre, and he had scarcely missed going there one night since. He had gone to gaze upon Rowena Bellew; to exchange, perhaps, a few words with her; to receive at one time encouragement, the next cold indifference; at all times insincerity. He had ceased to rave about her perfections to others; he never mentioned her name now, even in the most commonplace manner. Several times Tom Cornicott had not even known of his visits to the theatre, until he heard of them afterwards through Laura Tredman.

Everyone saw the state of the case but our hero himself, and he scarcely knew what ailed him, or rather he seemed to have entered into a compact with his own heart to ignore the existence of any feeling foreign to such as it had hitherto experienced. If he had paused to question it upon the subject, he must have followed up the examination by a verdict; and whilst his Sense urged him to the step, his Fate interposed, and laid her hands upon his eyes. He would not stop to ask what it was, or what should be its end; but he knew that the unsatisfied longing which possessed him was temporarily allayed by the presence of Rowena Bellew, and so he sought it as often as it was in his power. And when it was not feasible he was morose, and gloomy, and unsociable, and felt with shrinking that, short a time as he had been amongst them, his companions were becoming more unbearable to him every day, and that there was no light and no life anywhere but in the light of her presence.

It was the morning of the day on which the students' gathering was to be held at Mr. Matterby's academy, and John Wardlaw sat in Tom Cornicott's studio, putting in a few rapid touches to a small picture which he designed to send in for competition.

"I cannot possibly finish it," he said to himself, as he sat down to work, "but they must take it in the rough."

He had had ample time to finish it, had he been so inclined, but he had terribly wavered on the subject of attending this very meeting. At first he had said he should go, and had commenced the sketch before him as his idea of the given theme, "Parting;" next he had voted the whole proceeding a "bore," and (in his own mind) all the people concerned in it as "snobs," and had expressed his firm determination not to make one of the party, to which determination he appeared to have clung up to the preceding evening. But on the morning in question, to Tom Cornicott's great surprise, his boarder had asked the loan of his studio in which to put a few more touches to his picture.

"For it must go in this afternoon," he urged, "and I cannot possibly send it in its present state."

"Why, I thought you had quite decided not to go to Matterby's to night, Wardlaw. What is the reason of this sudden change—eh?"

"If you want your studio to yourself this morning, Cornicott, say so, please," was the only reply, "and I'll paint up in my own room."

The artist's face overclouded.

"You know I don't mean that, Wardlaw. I told you to use it at any time. Well! I am very glad you *are* going, old fellow; it would seem as if you did not wish to be one of us if you stayed at home."

And John Wardlaw had winced at the very idea of being "*one*" with the student's at Matterby's, and walked off at once to settle himself to his work.

This extreme sensitiveness to anything like a rebuff he had inherited from his mother, and it was about the worst possession she could have bequeathed to a man who had to make his own way in the world, and to earn his bread as best he could. As he now sat at his painting, already looking paler from the effects of London life, his drooping moustache concealed the sharply-cut mouth, which was so unusually delicate a feature for a man; but the grave, tender light in his eyes was sufficient to indicate that they belonged to one whose nature was too refined ever to admit of any very gross or earthly feeling. And although the statement may be cavilled at, it is true that, passionately as he regarded Rowena Bellew, it was the beauty that he worshipped, and not the woman. He could have set her upon a pedestal to be gazed at for ever, and found satisfaction in merely looking upon her charms. And as she readily delighted his eyes, he forgot to go farther and try to make her heart speak to his. In a few minutes Tom Cornicott followed him into the room, and stood over him whilst he painted. He had not seen the sketch before, and was delighted with it.

"What a charming face, Wardlaw! Is that your own idea, or from a model?"

"It is the likeness of a young lady that I knew down in the country," replied John Wardlaw, carelessly; "I thought it would do as well as any other."

Mr. Cornicott chose to believe that the careless air was assumed, and consequently gave the young man a playful dig in the back.

"Oh! ah! yes!—we know all about it, Mr. Wardlaw. As well as any other indeed! You're a knowing dog, I'll venture to say, with your lady models in the country. Why, it's one of the sweetest faces I've seen for a long day."

"There is not much in it that I can see," replied the young artist. "A pretty, girlish expression—nothing more."

"Not much in it, man?" returned the other; "why, you must be joking; there is everything in it—love, pain, yearning, despair—it's a speaking face. I never saw one more graphically so in my life."

"Ah, yes! but I've put that all in, you see. It's intended as an illustration of Edgar Allan Poe's verses, 'To Annie,' which doubtless you know. I thought it would be as good an idea for 'Parting' as anything else—separation between the living and the dead; and I promised her father—the young lady's father—that I would knock off a sketch of her face for him."

"What is her name?" injudiciously demanded Mr. Cornicott.

John Wardlaw turned round on his chair, and regarded the daring artist for a moment with a look of solemn surprise on his face, and then quietly resumed his painting.

"Oh! a secret, I suppose. Well, I beg your pardon. May I ask, however, if she is the same who sat for the fallen woman in your prison scene?"

"Yes, she is," was the laconic reply.

"Who do you intend your corpse for?" next asked Tom Cornicott. "You've made it uncommonly like yourself."

Hereupon John Wardlaw stared at his picture in a new light, and saw that he certainly had bestowed his own prevailing characteristics upon the dead man, even to the colour of the hair and beard. He laughed at the discovery.

"Well, I really didn't mean it," he said; "I have been working mechanically, and thinking of anything but my picture. Here, Cornicott, lie flat on your back for a minute or two, and I'll put you in instead."

"No, thank you," replied the artist, "I'm not used to sit for 'cold corpuses,' and should charge double fees for the unpleasant feelings created by the idea. Besides, it might be ominous, and my wife wouldn't like that. Added to which, I don't think I should make a sufficiently romantic body for a young lady to cry over. You would be much better worth it, Wardlaw; so keep yourself in by all means."

"Well, I shall throw a species of muslin shroud over the face, then, to mitigate the bad omen, for I don't see why I should die any more than you. However, I agree with you on one point—you would be far too jovial a corpse for my subject. I should have to turn Miss Stu—the young lady's expression into a corresponding grin, instead of the miserable one she now wears. Does she look unhappy enough, Cornicott—earnest enough?"

"She looks all soul," replied Tom Cornicott; "I'll never believe but that the original of that portrait is a woman capable of any amount of feeling. I'd like to paint her myself; she'd make a first-rate 'mother' in the 'Judgment of Solomon,' or the 'Massacre of the Innocents,' or any character that was severely in earnest. I wish she'd sit to me, free, gratis, and all for nothing."

"Do you?" returned John Wardlaw, curtly, as he commenced to whistle violently to hide his annoyance, making fierce plunges the while at his canvas.

The sketches for competition had to be sent into the academy by five o'clock; and at eight the party was supposed to commence. As John Wardlaw descended from his bedroom, dressed as he was used to dress for any evening assembly, he was surprised to meet Tom Cornicott in his usual walking attire; and "You *are* a swell!" was the remark with which he was greeted.

"Are you not going to dress?" he demanded in astonishment.

"Well, no, I don't think I shall to-night," replied the poor artist, who had not a dress coat to his back. "I'm rather tired, and it's quite optional, you know; we hard-worked men are not supposed to have much time for adornment. But most of the young fellows will be dressed, I have no doubt."

Men are not usually very sparing of one another's feelings; but John Wardlaw tempered his disgust with delicacy, and made no further remark upon the subject. When they arrived at the academy they were received in the drawing-room, an apartment to which he had not been previously admitted, and found it full of male and female students, in every possible form of attire. Having been introduced to Mrs. Matterby, a lady arrayed in a black cotton velvet dress, and who, by way of contrast, cultivated a blood-red face, and had a cup of bad coffee thrust into his hands by an obsequious attendant, John Wardlaw betook himself to the farther end of the room, and scanned the assembled company, looking eagerly for a face he expected to see. But it was not there, and then his spirits commenced to flag, and he was no longer disposed to view things in their best light. The giggling groups of girls who were huddling together in the corners of the room; the raw boys, looking as if they were composed of nothing but red fingers and trousers; the second-rate men, with their various assumptions of being artistic, fashionable, and "used up;" all disgusted him by turns more than they need have done; even their dresses he took pleasure in cavilling at while he stood in his misanthropic corner. It is true, they would scarcely have borne a rigid scrutiny; that some of the ladies rejoiced in ball attire, dishevelled hair, and wreaths of flowers, whilst others had come in morning dresses, with collars not always pinned on straight, and bodices which betrayed an objection to be amicably united to their skirts. It is not to be denied, either, that their *confrères* in the high arts had apparently not made themselves more particularly acquainted with the costume in which they were expected to appear; for whilst a few had donned their last and most fashionable suit, evidently fresh from the emporium of Messrs. Moses and Son, the many were lounging about in blouses and full trousers, or in ordinary walking attire like Tom Cornicott. But the Apostle St. Paul, in his long coat and knotted girdle, walked up and down amongst his pupils, seeing nothing ridiculous in their appearance or his own; and they all seemed happy and careless enough, as was plainly evidenced by the amount of laughter and loud talking which emanated from their circle, and the various flirtations in course of progress, which, had they been tested by Fahrenheit, would have been found to have already mounted to 150° in the shade. Everyone seemed to be enjoying himself but our hero, which did not tend to restore his equanimity of temperament. He kept asking himself fiercely, as he stood alone, what he held in common with these men and these women, who, beyond a few technicalities of speech, were unable to converse even on their own profession, and who were far better pleased when engaged in idling away their time as now, and amusing each other with their domestic nonsense.

As soon as the coffee and cakes had been consumed, the entertainment of the evening commenced with a universal rush into the gallery to view the competitive sketches, which were fastened upon numbered boards, and placed upon easels. This move gave scope for a vast amount of gallantry and arm-taking on the part of the students; and John Wardlaw was perfectly aware that more than one furtive glance was directed by the young ladies to where he stood unoccupied, particularly by Liddy Taylor and Fanny Turton, who were both in full force. But their hints remained unheeded, and he followed the mass, languidly and alone. He was beginning to feel terribly disappointed; was it possible that anything could have prevented her from coming, and that he should have had all this trouble for nothing?

But once in the gallery, he had to rouse himself and choose the sketch to which he intended to give his vote. He was too indifferent to everything connected with the proceeding to be long about it, and his choice was soon completed; but it almost annoyed him to see the clusters that were thronging about his own contribution, and making comments on the earnest beauty of the woman's face. He wished, after all, that he had not sent it in; he had no right to subject the portraiture of Henrietta Stuart to such an ordeal. However, there was one comfort—nobody here knew or was likely to know her. But he was surprised to hear the universal admiration elicited by her likeness. To him, whose mind was now wholly filled with the idea of another face, and of so very opposite a type, there seemed little real beauty in a mere expression.

Having fixed upon his choice, he wrote the number on a scrap of paper, and dropped it into a vase provided for the purpose; and every student's vote being thus collected, the whole party returned to the drawing-room, where John Wardlaw found to his horror that arrangements had been made for dancing, and that a fiddle and piano were already in attendance. Soon a set was formed close to where he sat, and blouses and tail-coats, alpaca dresses and tulle skirts, all capering together in a manner that would have been termed rather vigorous in Belgravia, commenced kicking up the dust from the unswept floor into his face and over his person. John Wardlaw left his seat in disgust, and sought the farther end of the room.

"Why, Wardlaw, ain't you dancing?" demanded Tom Cornicott, whom he encountered half-way.

"No, thank you; I never dance," was the not entirely correct reply, as he hurried past him.

At the other end a novel scene awaited him. Mrs. Matterby was apparently taking advantage of the partial clearance of spectators to administer natural refreshment to a sleeping infant whom she held with one hand, whilst the other was gracefully posed so as to make a feint of concealing the whole proceeding; some dozen students the meanwhile being grouped around, conversed affably with her and one another. Coming suddenly upon what appeared to his inexperienced eyes a private rehearsal, John Wardlaw stumbled and stammered; and when a fellow-student asked him if the interesting group upon the sofa did not forcibly remind him of the "Madonna and Child," had only presence of mind to reply "Ah, yes! very good indeed, very good," before he had half completed the circuit of the room again. But here a reward awaited him. As he neared the open door, there was a rustling on the staircase, a murmur of voices, and Miss Bellew, arrayed in a silk dress of some neutral tint which trailed a yard on the floor behind her, entered the room, attended by the Apostle, Tom Cornicott, and another man, evidently a friend of hers, whom John Wardlaw had not seen before. By the fire which rushed into his eyes at the sight of her, by the tremor which suddenly possessed his whole frame, and the hot blush which mounted to his forehead, it was very evident why he had been so disappointed hitherto, and whose absence it was that had disappointed him. She had told him the night before that she intended to be present at the academy that evening, and by the rush of pleasure to his countenance as he heard the news, had read her powers over him. She had been unusually gracious during that last interview, had more than hinted that her wish to attend was only to meet himself, had tried to throw one or two living glances out of her unlifelike eyes upon him, and had sent the young man home nearly delirious with hope and joy. He had been thinking of nothing but meeting her all the day, and it was the fear that she should break her word that had so sobered him hitherto. Now that she had come he cared for nothing else. Thenceforward the academy was Paradise; the students angels; Mrs. Matterby the Madonna, or anything else she liked; it was all the same to John Wardlaw. He was in the presence of his divinity, and her presence made him feel what it is to be

> Dazzled and drunk with beauty till the heart
> Reels with its fulness.

But Miss Bellew had guessed the magnitude of her power over him, and, womanlike, she intended to use it. As his eye met hers, he felt instinctively that his interview with her of the night before was not to be renewed. She was lovely as ever; but the woman was gone again, and only the statue remained. She was conversing most affably as she entered with the men around her; but she returned John Wardlaw's look of admiring devotion with only a cool bow, and directed her attention again to her companions. How he hated them for it! The Apostle and Tom Cornicott, and especially that sandy-haired, red-whiskered fellow who was dancing attendance upon her, and whom, being, as it appeared, her cousin, she called "Tom." Presently a waltz was played, and she stood up with this same cousin and danced. As John Wardlaw saw his arm encircling her waist, his head bent low to catch her answers, and his self-satisfied air as he observed the admiring looks which followed his partner, he could have slain "Tom" with the keenest delight; and when he marked the return glances that Rowena Bellew bestowed upon him, the avidity with which she accepted his second invitation to waltz, and compared it with the indifferent manner in which she was treating himself, he could almost have found pleasure in slaying her also.

After having waited for, and anticipated meeting her so long, the disappointment almost drove the man frantic. He rushed about the room headlong, vainly looking for something to drink, and drown remembrance in; and not finding it, actually left the house, and procured what he wanted at a neighbouring *café*. At first he had resolved to go straight home after it, and see her that night no more; but brandy and water is a great fortifier of the nerves; and, after a glass or two, John Wardlaw thought he would return to the academy, if it was only to watch for an opportunity of reproaching her for her behaviour to him. When he got back he found that the result of the ballot had been ascertained during his absence, and that his picture, having gained most votes, had been removed to the drawing-room for universal inspection and admiration. As he entered he was met by Mr. Matterby with hearty congratulations, and by the whole party of students with vociferous applause. There seemed nothing like jealousy or heartburning amongst them then, and their honest acclamations should have removed the feelings of despondency in John Wardlaw's breast, particularly as Tom Cornicott took an early opportunity of whispering to him that Mr. Matterby had said openly amongst his pupils that the picture before them was far above anything that any one of them could produce, and that his opinion was that if the man who painted it never was a Royal Academician, it would be the result of his own fault.

This could not but be gratifying to anyone possessing the ambition of John Wardlaw, yet it is doubtful if it would have had the power of restoring his equanimity alone.

But Rowena Bellew, appearing to have repented of her whim, now began to try her arts upon him once more; and at the first look she directed to his quarter, he left Tom Cornicott, and the Apostle, and the students, and sought her side, as a dog will follow its master, even though he knows he is only summoned that he may be beaten.

Whether, on the discovery of John Wardlaw's temporary absence, she thought that she had gone too far with him, or whether the sight of his successful picture had awakened a new train of thought in her breast, it is difficult to guess, but her first words were those of reproof for his not having come near her all the evening.

"What have you been doing with yourself?" she demanded, imperiously. "You don't look as if you had enjoyed the party at all."

"How could I?" he said, sullenly, as he leant over her chair. "You know I have not, Miss Bellew, and the reason why. I had been looking forward to meeting you here, but I did not anticipate coming simply to look on whilst you waltzed with that sandy-haired brute."

"He is my cousin," said Rowena Bellew, shortly.

"I don't care what he is," replied John Wardlaw, hotly, "you brought him here on purpose to drive me mad—and I hate him. And after last evening, too, Miss Bellew."

"You're such a foolish boy," murmured Miss Bellew, looking down as he continued gazing upon her. "You don't wish me to make my fancy for you patent to all the world, do you? You know I only came here to meet *you!*"

"Did you, *really?*" he exclaimed; "only for me, Miss Bellew? Say those words again."

"Of course I did," she answered in a low voice, and then looking round the apartment hurriedly, "pray don't talk so loud, Mr. Wardlaw—do you wish the whole room to hear what you are saying?"

"Yes," he replied, excitedly, "I shouldn't care if the whole world heard it. You have nearly intoxicated me with pleasure at your words. May I really depend on them? I have suffered so much to-night."

"Come and see me, and I'll prove them to you," she answered, demurely.

"Where? when?" he asked, quickly.

"To-morrow, at 13, Princes Street, the second turning from the Theatre; I shall be home about four o'clock—mind you don't fail."

"Fail! Miss Bellew, can you think it possible? Why, I'd put off an interview with Her Majesty for it."

"Or with the Directors of the Royal Academy if they were going to meet for your election?"

"With the universe," he replied, fervently, "and everybody in it, and the chance of fame, wealth, honour, of everything except love," he added, lowering his voice to a whisper.

Miss Bellew couldn't manage a blush, but she said "Hush!" he really mustn't talk such nonsense, and that it was time for her to go home. Then he conducted her down the stairs and put her into the cab, despite the attentive cousin, and his last words were, "At four o'clock to,morrow, Miss Bellew. I shall not call life living until then;" and she had said "Hush" again, and suffered the enraptured boy, without reproof, to kiss her gloved hand.

As he returned into the academy, dark and deserted now to him, he met Tom Cornicott, who said, without preamble, "Are you going to visit Rowena Bellew at her home, Wardlaw?"

John Wardlaw was just about to ask him what concern that was of his; but encountering the friendly gaze of the artist, he could not quite make up his mind to be rude to him; so he answered, and rather evasively, "Well, she did ask me to call upon her—just an afternoon visit, you know. What of it?"

"I am sorry to hear it," said the other, briefly. John Wardlaw would have asked him why, but a feeling he could scarcely define deterred him from doing it. And so, as the dancing was well-nigh over, and the supper refreshments were not to his taste, he wished his entertainers "good-night," and sauntered homewards to enjoy his glad anticipations of the morrow in the solitude of his own room.

CHAPTER XI.

JAEL AT HOME.

Why did the gods give thee a heavenly form,
And earthly thoughts to make thee proud of it?
Why do I ask? 'Tis now the known disease
That Beauty hath, to bear too deep a sense
Of her own self-conceived excellence.
BEN JONSON.

MISS BELLEW sat in her own room. How curiously infected do rooms become with the peculiarities of their owners! You may almost tell the character of a man from a view of the apartment he lives in. Not that Miss Bellew's room was by any means beautiful, but it looked strangely cold—and at all seasons.

It seemed to make no difference to it whether the sun was glaring in at the windows, or the flaming coals were piled upon the hearth; for the dark green hue of the furniture, unrelieved by any other tint, the plain white paper on the walls, the polished centre table which bore no worthier weight than ornaments, and the regiment of chairs arrayed in orderly files against the wainscoting, imbued Miss Bellew's drawing-room (in its utter destitution of anything like warmth, or colour, or use) with a certain likeness to herself; and as she now idly lounged upon a sofa, with her white hands crossed upon her lap, she looked as if she were part and parcel of its contents, and had been made to match. The house in Princes Street was small, but by no means a bad house; and the room which she occupied was elegantly furnished, whilst Miss Bellew herself was attired in a fawn coloured silk dress, which, made without the slightest trimming (for she knew too well the value of her own beauty to wear any gauds that should call off attention from it), yet showed sufficient evidence in itself of the money it must have cost. Although she appeared by no means anxious, Rowena Bellew was evidently expecting some one from the quick way in which she would turn her head every time that a footstep sounded on the pavement outside—no less a visitor, indeed, than our hero, who had become a very frequent one of late. It was only a few days since she had met John Wardlaw at the academy, but she had made good use of her time, and the young man was fairly caught in her toils. Since she had permitted him to visit at her house, and idle away his afternoons by her side, he had given up study, painting, everything, so that he might keep his appointments with her. He had accompanied her to the theatre at night, dangling after her whenever she was off the stage, and becoming gloomy and unsociable directly her duties called her away from his side. He had sat day after day at her own home, talking the most rhapsodical nonsense to her when she was disposed to listen to it, and gazing at her, as if she were a goddess, whenever it did not suit her pleasure to do so.

John Wardlaw was completely and desperately enchained. With all his incipient capabilities for distinguishing himself, and his power for the pursuance of something higher and worthier than the smiles of a cold-hearted woman, he was but young, and a fire had been kindled in him that would never be extinguished until it had burnt itself out. Until then, he could see nothing in its proper light; everything for the time being appeared as naught compared with his mad passion for the beauty of Rowena Bellew. It has been affirmed by more than one philosopher that every human creature is mad on a certain point, if that point could but be ascertained; if the saying is true, we must suppose correctness of outline to have been the vanishing point of John Wardlaw's sanity, and try to excuse his youthful follies on that score. When the flame had died out, and his eyes were opened, he was the last person to excuse himself.

However, on this particular evening in June, Miss Bellew was certainly expecting him, and the slight delay did not seem to please her. She set a very high value upon her own charms, and no amount of homage paid to them ever appeared overstrained to her. As she rose and moved across the room to reach the bell—even though alone, she walked as if thousands of eyes were fixed upon her—there was a certain air in everything she said or did, that showed she was well aware that her looks set her apart from other women, as a marble statue placed amongst figures of clay. And yet it was scarcely a self-consciousness of her own loveliness that showed itself in her features, so much as a settled conviction that she possessed what was to her so common a thing, that she had come to think nothing of it at all. She never expressed surprise at the less apparent charms of the rest of her sex; but she always spoke of herself as if she knew that she was "one" in the scale of creation. As she reached the bell, Miss Bellew rang it sharply, and remained standing until it was answered. When the door was opened, it was difficult to decide whether the person who presented herself there was a gentlewoman or an upper servant. Her dress betokened the latter, as well as the apron which she wore, but her head was without the badge of servitude, and her scanty hair, put up into curl-papers on either side, looked very unlike what is generally permitted in a domestic. Yet the mode in which Miss Bellew addressed her threw no light upon the subject.

"I want a glass of wine," was all she sharply said. The individual vanished without a word, and presently re-appeared with a tray containing a decanter of port wine and a plate of biscuits. Rowena Bellew poured out a glass of the wine and drank it.

"You can leave the tray," she said, as the nondescript waitress was about to remove it again. "Perhaps Mr. Wardlaw might like some. By-the-bye, as I am not going out this evening, he will probably stay to supper with us, so mind there's a good one, and put grandmamma to bed if you can manage it before we come down. We can amuse ourselves without any of her twaddle. And do, for Heaven's sake, make yourself look a little decent." The woman thus addressed, having answered "Very well," half-backed out of the door, and then stood still, twisting the handle round and round in her nervous fingers.

"What on earth are you fidgetting with the door for?" demanded Miss Bellew, presently. "Do you want anything, Louisa?"

"I only wanted to ask you—don't be angry with me, Rowena, my dear; but what's to be the end of all this visiting? Are you going to marry Mr. Wardlaw?"

"What's that to you?" asked the girl, imperiously.

"It's nothing to me, my dear, of course," replied the other, with increasing nervousness, rolling her apron about her hands—"how should it be?—but it may be a great deal to the young man. He seems a fine, honourable sort of gentleman, Rowena, and as if he was quite in earnest; and, oh! it's not going to be another case like poor Mr. Swinton's, is it?" she continued, clasping her hands; "for it breaks my heart only to think of what that poor young fellow went through."

Miss Bellew looked the picture of contempt.

"What a fool you are," she said; "would you have had me marry a man without a rap, who is a merchant's clerk still, and will probably never be anything better? A nice sort of life to lead, truly."

"But you engaged yourself to him, Rowena."

"An engagement is one thing—marriage another," was the answer. "I never had the slightest intention of marrying Mr. Swinton, and he was a fool ever to suppose I should; why, he wasn't even a gentleman."

"But Mr. Wardlaw is a perfect gentleman, I'm sure, Rowena; wouldn't you marry him?"

"No; most decidedly not. He may be a gentleman, I don't deny that; but he has no money, and very little prospect of getting any."

"But if he asks you?"

"If he asks me? I'll be much obliged if you'll leave me to manage my own affairs, and not make any attempt at interference, for I won't stand it. And now, he'll be here directly, and so I think that you'd better betake yourself to your own regions, and think of something more useful than me and Mr. Wardlaw."

"Oh, dear! oh, dear!" thought poor Louisa, as she descended the stairs, wringing her hands. "I'm sure it will be the same thing over again. Here's another poor creature caught in the trap. Oh, dear! it's the greatest of pities she was ever born so handsome."

But as she reached the passage, a double knock sounded at the hall door, and on her opening it, she perceived John Wardlaw, his face flushed with expectation, carrying a large bouquet of hothouse flowers in his hand.

"Is Miss Bellew at home?" he enquired, excitedly.

"Yes," was the reply; and almost as it was given, he was through the hall and half-way up the stairs.

"And what a fine figure of a man he is, to be sure!" soliloquised the woman, gazing after him. "Well, how she can have the heart to do it, I can't think!"

A tap at the drawing-room door, a quiet "come in," and John Wardlaw was in the presence of Rowena Bellew. As she presented her hand to him, he closed it over the stalks of the bouquet, and then kissed the shut fingers.

"This is what kept me so long," he said; "there were no fresh roses to be had nearer than Covent Garden."

"How very good of you," she said, as she buried her pretty nose in the flowers. "I shall be able to enjoy them thoroughly, for I am not going to the theatre to-night at all. Will you stay and take supper with us? My work obliges me to dine early."

"I shall be delighted," he said, fervently; "nothing could give me greater pleasure." And then he settled himself to a long evening's enjoyment.

(*To be continued.*)

"A BAD NAME."

BY FRANCES HODGSON BURNETT,

Author of "Little Lord Fauntleroy."

CHAPTER V.

WHEN Mrs. Huntingdon returned she did not find Nell downstairs, and hoping that she was asleep she went to her own room and retired without seeing her.

She had been in bed half an hour, but had not gone to sleep, having lain awake, in fact, absorbed in thought, when she heard a low knock at her door.

The moon was still shining and a broad beam gave a soft light to the room, so that when the door opened and Nell came in she could see her as she neared the bed and knelt down by it, and so seeing her she quickly put out her hand.

"Dearest!" she exclaimed.

"Mamma," said Nell, "how soon can we go away—how soon?"

She began to tremble as she had done in the arbour.

"How soon, mamma?" she repeated.

Mrs. Huntingdon took the girl's hand in both of hers.

"Oh, Nell," she said, "what is this? To-night when I was at Mrs. Napier's I heard that—that—"

Nell stopped her.

"Yes, mamma," she said wearily. "Yes, Mr. Jack Hamilton."

"You have seen him again, Nell? And you have been crying. Oh, he is worse than I thought."

Nell gave her hand a fierce little clutch.

"What would you say," she cried, "if I were to beg you not to say that, though it is true? What would you say if I were to tell you I could not bear it?"

"You, Nell?"

Nell clung to her.

"Oh, mamma," she cried, "it seems as if all the world had changed. I am not the girl you thought I was. I am not what I thought myself. I am wicked, too. I thought that a girl who was refined and good would hate such a man from instinct. But I—mamma, I do not hate him. I do not, I never have hated him from the first."

Her mother drew her into her arms upon the pillow beside her.

"Tell me about it, Nell," she said, as softly as if she were soothing a child. "You know I will understand, darling. We have always understood each other. It will be better for you to speak."

"Yes," said Nell, "it will be better. And I told myself to-night, after what happened, that I would not deceive myself or you any longer. I used to deceive myself at first. I hated everything I heard of him, and I thought I disliked him, too. I told myself he was bold and presuming, but, mamma, if he were not what he is we should not call him so, because—because he would not give up without a struggle the woman he loved! We should not condemn him because he tried to be near her, because he had beautiful eyes and they followed her always. Those are not crimes, mamma."

"No, dear; no," tenderly.

"But I tried to think them so at first," Nell went on. "I have always treated him coldly and disdainfully. I would never hear him. I never will hear him; but I do not hate him. And if he were not Jack Hamilton all he has said to me would be just and true."

"And he has said——" said her mother.

"He has said he loves me. He has said I have been cruel to him. He has said I ought to tell him why I hate him. He has said he suffers. And it is true. He does love me. I have been cruel. He is suffering now. He did not lie to me about that. I saw it in his face!"

"And *you* have said——" put in the mother again.

"I have said that we have no words to say to each other. I have said that he is less than nothing to me. I have said that it is not only hatred I feel for him, but contempt. And, despise me, mamma—be ashamed of me, for I am ashamed of myself—it is not true."

"But it was best, Nell, dear—it was best," said her mother, caressing her. "And you were brave and in the right when you did it. It is true that you hate his wickedness. It is—it is what he might have been that you care for."

"Oh," said Nell, hidden upon her shoulder, "do you—*do* you think it is?"

"Yes, dear."

"And you are not—not ashamed of me, mamma?"

Mrs. Huntingdon kissed her hair in rather a hesitating way, as if to give herself a moment's time.

"Well, Nell," she said, "I could not be without being ashamed of myself, too. I—I must confess also, my dear," rather weakly. "I am older than you, and it has been against my principles, but—but I have liked him, too."

There was a start, and Nell lifted her face. No light was needed to tell her mother that it was flooded with warm colour.

"Oh, mamma!" she cried, "darling!" and she clasped her in her arms and kissed her again and again, her soft tears falling.

"Think kindly of him, if you can," she said. "You may—think kindly of him, if you can, because *I* may not."

The day after North Brabant was surprised by a rumour that the Huntingdon cottage was closed, and that the mother and daughter had gone away. This rumour Mrs. Maria Huntingdon received in a spirit of severe disbelief.

"It is impossible," she said. "They never mentioned it to *me!*" And making a visit of inquiry and finding only servants at the house, she returned to Owlet's Nest dumb with proper indignation at not having been consulted.

"It was quite sudden, ma'am," said the woman she saw. "Miss Huntingdon had been quite unwell. Mrs. Huntingdon was anxious and thought she needed a change. That was the reason."

They did not return to North Brabant. Their friends heard of them occasionally as being sometimes at one mountain resort, sometimes at another. They did not seem to remain more than a few days anywhere.

"Are you fleeing from some pursuer, Nell?" Hester Beverly wrote once. "Marion and I have decided that you are 'in hiding,' as Jack Hamilton was when he was in London. It seems that Professor Chatterton recognised him, when he was here, as a young man who had done something so dishonourable when he was in London that he barely escaped the penalty of the law through his cousin's efforts and— But I forgot, you don't like to hear of it."

It was very late in the season. The last scarlet, yellow, and brown leaves had fluttered to the ground and disappeared, when the Huntingdons' town house was opened, and at first there was some doubt as to whether it would not soon be closed again, as Mrs. Huntingdon had spoken of a half-formed plan of going abroad. Miss Huntingdon was not exactly strong, and the voyage and change might be beneficial to her. But this plan was abandoned when Donald Huntingdon announced his intention of coming home.

It was an intention announced quite suddenly, and the letter containing the news ended by saying that he might follow on the next steamer.

A year before, Nell's pleasure at hearing this would have amounted to delight, but now, when her mother closed the letter and looked up at her, she saw a new shadow in her eyes. She understood its meaning later, when, in the course of the day, Nell, standing near the fire with her back towards her, said—

"Mamma, you are very clever, you know. You can always arrange things."

"Is there anything to arrange, Nell?"

"Yes, if you will. Will you arrange it that Donald shall not speak of—that person, or tell any of the stories about him when I can hear them? I should not like to hear them, mamma."

"I will arrange it, Nell," her mother answered. That was all. They rarely referred to what had passed.

The next few days Nell found abundance of occupation. She undertook the arrangement of her brother's rooms. She made many changes in them, and many additions to their adornments. She made pilgrimages to town and filled every hour. The rooms were very charming and complete when she had finished, and, indeed, the whole house wore an air of greeting.

As the arrival might be expected almost any day, it was her habit each day to spend half an hour in the lower rooms, arranging fresh flowers in the jars, and so it happened that one afternoon, about a week after the receipt of the letter, she was in the parlour when a servant, who did not know she was there, opened the door and ushered in a visitor.

She turned, her branch of yellow roses in her hand. The servant had retired without seeing her; the visitor himself did not see her until he had advanced towards the fire-place. There he stopped, with a start, quickly putting his hand on the back of the chair he had been about to sit down in, and turned towards her the agitated face of Jack Hamilton.

It was even more agitated than it had been when she had seen it last; and there was, as he looked at her, such a dumb sort of misery in his great dark eyes that she could almost have cried out.

"For pity's sake," he said, "don't go away for a few minutes. I asked for your mother. I did not mean to force myself upon you again, but since you are here, don't go just yet. You wouldn't if you knew how desperate I feel." He came a step nearer and looked at her more closely.

"You don't look as if you had been well," he said. "They told me you were not strong; they said you were going abroad, that was why I came."

He came still nearer, and Nell unconsciously shrank back.

"Don't do that!" he exclaimed, with a touch of his old fierceness. Then with a sudden humbleness, "I beg your pardon, but you don't know how deep it cuts. I have thought of this thing until I think sometimes I'm not quite myself. You don't know what it is to be possessed by a feeling that tortures you—something you can't yet rid of day or night!"

Nell made a slight movement again.

"After you said your last words to me," he went on, "I told myself I should be a fool to let myself be stabbed to death again. I vowed I would get over it. I tried, but it was stronger than I was. I never shall get rid of it. And those last words, I kept thinking them over, and arguing about them until I had frantic fancies. It seemed as if, after all, I didn't deserve them. I was in love with you, and when you seemed to dislike me so I could not give up. I couldn't help it, but that wasn't contemptible. Any man who loved you would feel it go hard with him to give up all hope. And so at last I began to think, perhaps, you had heard something against me which was not true. And if I could know I might explain it. It may seem like vanity—perhaps it is vanity—but, great Heaven, if you knew how I have suffered?" Somehow he seemed so much at her mercy—she had never seen in any human face such a pained, pleading look as there was in his—it seemed impossible that such earnestness should cover such wrong.

"I thought I would come to your mother," he said.

"What!"

There was a sofa just behind her. She made one desperate effort to control herself—to look at him steadily and speak in a calm voice; her lips parted, but only to quiver. She sank on to the sofa, and, drooping her face upon her arm, burst into tears.

He flung all caution to the winds then—he actually dropped on one knee by her side.

"Have I said too much?" he cried, imploringly. "Yes, I have. Don't do that—don't. I never saw a woman cry before, and to see *you* do it. Only say one word and I will go. Have you heard anything against me—?"

She interrupted him.

"Yes," she said; "you shall know—you shall know. You might have spared me the telling. Do you think a man can be dishonoured and base—base—"

He sprang to his feet.

"Base!" he almost shouted. "Dishonoured! Tell me what you mean? What have I done to be dishonoured? I swear some one has lied. Ask your brother—ask Donald if I am such a scoundrel—"

Nell lifted her proud, tear-swept face.

"It was Donald who told us," she said.

"Donald," he cried, with flashing eyes. "Donald against me!"

And then the door opened and some one else entered—a tall, young man, whose keen blue eyes regarded the scene through his eye-glasses with an expression of some bewilderment.

Nell started from her sofa with a little cry. She made a movement towards him, but Jack Hamilton was before her. As the new comer advanced he met him half way.

"Tell me what this means," he demanded, towering to a magnificent height, and it must be confessed wearing something of the manner of a highwayman. "Some one shall tell me! She says I am a dishonourable scoundrel, that I am a contemptible villain."

"My dear Nell," interposed her brother, mildly, "what language."

But Jack Hamilton did not seem to hear him.

"She says *you* are against me, too," he went on.

"She says that *you* told them all this: that you warned them against me."

Donald Huntingdon's eyes lost their smile. He began to look serious.

"I!" he exclaimed; "there's a mistake somewhere."

He walked over to Nell and took her trembling hand.

"Nell," he said, "what is the matter? Don't be so agitated. What is it?"

Nell's head fell upon his shoulder.

"Donald," she said, "let me go. I can't bear it any longer. Mamma will tell you."

He was a charming fellow, Donald Huntingdon, and he had always been Nell's friend, adviser, and protector. He put his arm around her in kindly, caressing support.

"No," he said, "I won't let you go, Nell, until this is explained. Such things should always be set right at once. Somebody has made a mistake. Let us find out about it. When did *I* say anything against the best fellow I ever knew—the fellow with the biggest heart and the most stupid habit of sacrificing himself to those who don't deserve it? I may have said he was an idiot, Nell; he has heard me say it himself; he is a mistaken, blundering giant, but when in Heaven's name did I say anything else against Will Hamilton?"

She almost started out of his arms.

"Donald," she cried, "Oh! *Donald!*"

"Yes," he replied, patiently. "That means something, of course, Nell, but it is not exactly an answer."

"We thought!" she exclaimed, in tones of anguish and humiliation, which wrung the very soul of the injured Hamilton—"we thought—we thought he was—the other!"

Both Donald and Hamilton started then, violently.

"What!" cried Donald, "you thought he was the other? You thought he was *Jack* Hamilton? You saddled him with Jack Hamilton's sins and adorned him with Jack Hamilton's rascalities? You have been treating him as Jack Hamilton deserved to be treated?" He released her from his arm a little and looked at his friend. "Upon my word, Will," he said, "I don't know how we are to apologise to you."

But Will Hamilton no longer wore the air of a highwayman. He looked even gentle and subdued; a sort of colossal timidity pervaded him—a tender timidity—his deep, beauteous, long-despised eyes yearned towards Nell, and saw only her drooping face and shrinking, lovely figure. His wrongs were forgotten.

"It—it was a mistake," he said. "It was only a mistake—and it is nothing. I—am very sorry."

"*You* are sorry," exclaimed Donald. "But you are not the person to be sorry. I never heard such a thing in my life. I feel as if I had inadvertently gone upon the stage and had just made my entrance in a last act. I expect to hear the prompter—I anticipate the ringing down of the curtain."

And at this fitting moment the door opened once again and admitted Mrs. Huntingdon. Donald left Nell, and going to her led her to Hamilton.

"Will you tell me who you suppose this gentleman to be?" he inquired.

"Mr. John Hamilton," replied Mrs. Huntingdon, with a touch of embarrassment.

"You do him an injustice," said Donald. "He is my friend Will Hamilton, whom I recommended to your special kindness, and he has been apparently the most ill-used man on the continent."

Mrs. Huntingdon turned to Nell—she gave her a quick, soft, maternal look.

"Nell, dear," she said, "Bertha wished to see you for a moment. Perhaps you would like to go to her."

And Nell went, feeling the release from the highly charged atmosphere came not a moment too soon. She did not go to her maid, she went to her own room, hurrying with beating heart. In a few moments she was kneeling by her pillow, she could scarcely tell why. She was sobbing a little—strange, happy, soft, passionate sobs.

"Oh!" she said. "I *knew* that you were not wicked; my heart knew it. Something believed in you when I suffered so and tried and tried. Oh! how thankful, how thankful—how happy, how happy—"

Downstairs the mystery was explaining itself.

"We are very much to blame," Mrs. Huntingdon was saying. "I scarcely know how it began; and then I am afraid we did the most unjust thing we could have done, but it seemed natural to avoid the subject—and—and you. And then when we knew your cousin—I am obliged to say he must have known. We used the names so that he must have understood, and of course that left no room for doubt. And you were always together when we met you—and Professor Chatterton spoke so severely—and we thought we saw him remonstrating with you—"

"He was remonstrating with me," said Hamilton, biting his lip. "He thought I was wrong in the course I took with my cousin. I see I was now; but we were boys together and he was always smaller and weaker. And his mother believed—" he stopped.

"His mother believed no one else could save him," put in Donald, "and you made a burnt-offering of yourself. Go on."

Hamilton lifted his stag's eyes to Mrs. Huntingdon's.

"His mother was very fond of him," he said, in a low tone. "She was a little creature and suffered a great deal. She had been kind to me. I was fond of her."

Mrs. Huntingdon quite flushed with pleasure. She began to adore him.

"Oh, how cruel we were to you," she said. "What can we say?"

"Only—only," said Hamilton, "that you will think better of me." But his eyes implored something else also, and happiness leaped into them as she held out her hand.

When Nell came down to dinner the first thing Hamilton saw was that her air of cold disdain had fled, the next that she wore the dress he had seen in the moonlight. Her loveliness was so softened that it was a new thing. If he had been Jack Hamilton and had dared to neglect his dinner and look at her as he did on this occasion, he would have been stigmatised as a presumptuous criminal. As it was, Donald and Mrs. Huntingdon were very good to him, and exhibited in their kindness the most beautiful tact. Was it Donald who took his mother upstairs after the meal was over and they had sat talking for an hour, or was it Mrs. Huntingdon who took Donald to show him his apartments? It mattered not in the least to Hamilton when the door closed and he found himself alone with Nell.

He had always been an impetuous person and he was no less impetuous now. And yet it was Nell who spoke first. There was one thrilling moment of silence and then she looked up at him with the most lovely appeal in her eyes.

"I know I ought to ask your pardon," she said. "You cannot know how wretched I feel—how in the wrong—how—oh, how *sorry*—"

He rose from his own seat and came and took the one her mother had left close to her own.

"Don't be sorry," he said, his voice low with impassioned happiness. "There has been sorrow enough—you don't know—if you are sorry I must be. Let me have nothing but happiness."

"Oh! but," said Nell, "*think* what I said to you—what cruel, untrue things—when you were in such trouble—when all the world should have been kind to you. I can't bear it!"

She put out her hand in a pretty, pathetic gesture. To say that the next instant Hamilton held it pressed close within his own seems almost unnecessary.

He looked at her a second adoringly.

"Well," he said at last, "be sorry—a little, since it makes you look at me like that."

Then Nell ceased to look at him at all. Her eyelids fell and she became a rose in bloom.

"No," he implored, "don't do that. You owe me something; pay me by being kind;" which was perhaps a trifle unworthy. Yet there are occasions when man is but dust. "You must! You—you will." He held the hand closer and closer and his own was trembling. "I shall say too much," he said, rashly, "I know I shall, but I can't help it. You have abhorred me so long that you can't think of me as I—as I wish you could. But you said those things—the things you said that night—were untrue. You know you said you hated me. Will you tell me now that you didn't?"

He bent over her—unconsciously drawing her a little to him with the hand he held—and yet he could hardly hear her low voice as she answered:

"Yes, I will," she said; "I did—not."

"Ah!" he cried, "if you only knew how happy you make me. If you could only say—a little more. I know it's too much to ask, but—"

There was a little, breathless pause, and then Nell slowly lifted her eyes, their lashes wet, the sweetest, softest, dearest look in their depths that ever a woman's eyes wore.

"I know I owe you something," she said, tremulously. "No woman has the right to make a man suffer when he does not deserve it, and then not try to pay him afterwards. I do owe you something, and I want to pay you. And if you—if what I say makes you so happy, perhaps I can a little. I—I will tell you—"

"What?" he whispered, because her voice fell. "Tell me!"

"I said," lower still—"I said—that I hated you—because I did *not*."

He swept her into his arms and held her trembling against his breast.

"Because you did *not*," he cried. "A word more—one word, Nell."

"Because I never did—because I thought I ought to—because I knew I could not—because I was unhappy—because I did not know what to do—because I think—I loved you! Have I—have I paid you *now*?"

He thought so. How he told her that he thought so—with what torrent of words—with what passionately happy tenderness does not concern us. All that had passed was nothing—for them at least a new world was made.

"My dear mother," said Donald, later in the evening, "you must excuse my saying that I cannot refrain from contemplating you two most charming women with admiration and delight. When I think of the high moral tone you took in this matter, of the lofty scorn you dealt forth to the wrong young man, of the persistent and laudable manner in which you enfolded the right one in your embrace, so to speak; when I think of that guiltless-looking, slippery little cad's quiet enjoyment of his position—for he has a sly sense of humour by no means despicable—and when I remember above all that you accepted the flowers which I find the maligned victim chose—and, of course, paid for—and drove haughtily past said victim as he humbly toiled along the dusty road while you splashed him with the mud from his own chariot wheels, I will confess that I restrain my pleasure in the humour of the situation with difficulty."

"My dear," answered Mrs. Hnntingdon, "you make me absolutely unhappy. I cannot think of it. It was unpardonable."

"It is rather too bad," said Donald; "but the fact is if you had *not* been such charming women—if you had been a trifle less fastidious and refined and would have condescended to gossip a little and listen to gossipers, you would have found out your mistake. It was because you felt it better taste to exclude this reprehensible young man and all discussion of him from your presence that you were enabled to remain in a state of blissful ignorance. But would you mind answering me a question? *Why* did you pick out that particular young man as being the wicked one?"

"Well, in the first place," said Mrs. Huntingdon, "I thought that Mrs. Dalton looked at him when she was pointing out the hero of the stories, and then—"

"You thought!" said Donald. "But why did you think? Was it a matter of looks? Upon the whole I think he has the advantage of the original Jack Hamilton."

"Oh, Donald!" exclaimed Nell, with a charmingly involuntary indignation.

"Oh, I think he has—a little," said Donald, considerately. "Come, what was it, mother? Confess. Was it because he looked less interesting—or more so? Wait, let Nell speak for herself first. Which was it, Nell?"

Nell hesitated and reflected. Then she blushed a little.

"I don't think," she replied, "that it was because he was *less* interesting."

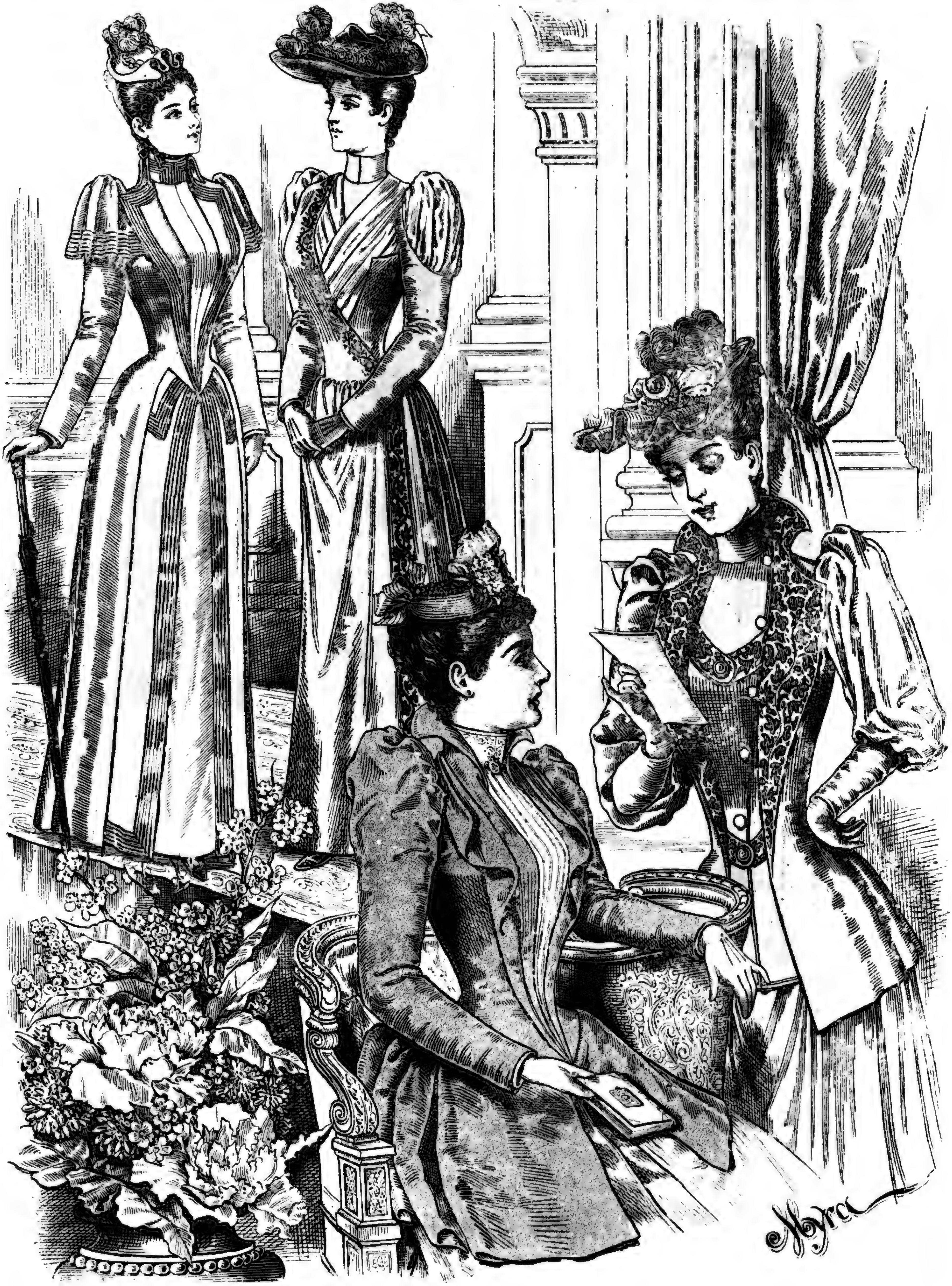
"My dear mother?" said Donald, turning to her.

Mrs. Huntingdon hesitated longer than Nell had done. She reflected more deeply. She began to feel herself obliged to confront a most confusing subtlety and remissness.

"I am afraid," she said, with a most self-reproachful air—"My dear Don, I'm afraid—it was because he was—more so."

And Donald broke into a shout of laughter—reprehensible and to be deplored, to say the least of it.

THE END.



FASHIONABLE SPRING COSTUMES.

For Prices, etc., of Paper Models and Flat Patterns, see end of DESCRIPTIONS.

Current Fashions for Children.

LONG cloaks and paletots are still the favourite pardessus for little girls' out-door wear. The more æsthetic of these garments are full blouse-like coats mounted on a square yoke, with full sleeves to correspond, ribbon strings at the neck, and sometimes a loosely fitting band round the waist. Bright red brown, and dull dark green are the favourite colours for these pardessus, which vary but little in shape and are certainly comfortable, though not always becoming.

The new French models offer a good deal more variety in form and colour, and are as a rule equally convenient and appropriate. Fig. 2 illustrates an out-door costume for a little girl of four or five. It is made of fine plaid woollen in rather sober colours, amongst which green predominates, and consists of a pleated skirt mounted on a plain bodice with coat sleeves, and of a deep cape edged all round with woollen fringe in the same colours as the plaid. The right side of the cape is made long enough to allow of its being pleated and fastened up on the left shoulder; a turned down colour completes the pardessus.

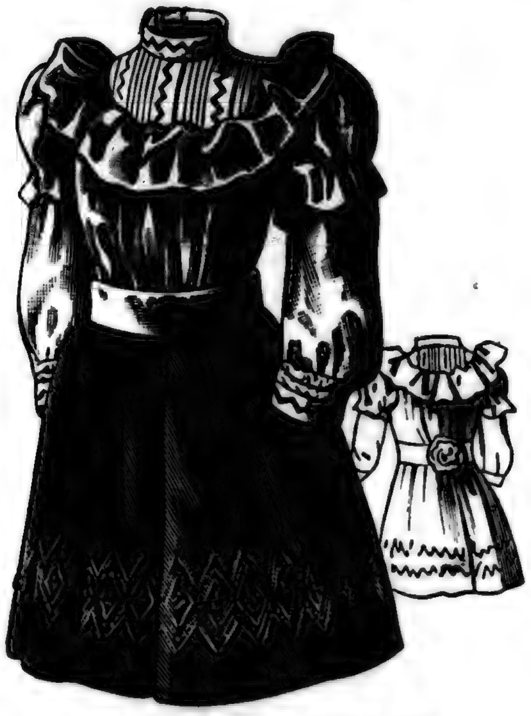


Fig. 1. Frock for Little Girl.

A very pretty paletot for an older girl is that shown at fig. 6. This is of beige cloth, double-breasted, and fastened in a diagonal line to the left hip, where the skirt opens to the edge. The right front is full and gauged at the waist, the back is pleated below the waist to give fulness to the skirt. The turned down collar and revers, and the gauntlet cuffs are ornamented with a little brown silk embroidery, and the right front is fastened on the left side of the waist with a handsome brown passementerie ornament.

Very stylish little coats are also made with frilled draperies over the shoulders and following the line of the pointed plastron to the waist. The plastron is always ornamented in some pretty fashion, and long square wing sleeves fall over the coat sleeves from the shoulder. Shorter pèlerine sleeves, falling straight in front and cut off square at the edge are sometimes gathered on over the shoulder with a heading that forms a kind of ruched epaulet.

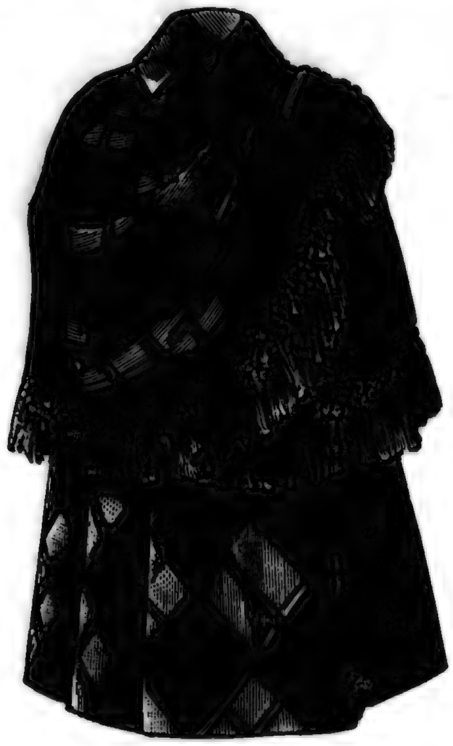


Fig. 2. Out-door Costume.

In costumes for little girls there is plenty of variety, and the soft woollens now in vogue come in well for these pretty frocks of which we illustrate several varieties. Fig. 1, for a little girl from three to five years old, is of fine white woollen with a band of white silk embroidery running round the full skirt mounted with gathers at the waist. The full low bodice is gathered at the neck and waist, and finished off round the neck with a frilled berthe, and short puffed sleeves drawn in above the edge and leaving a little frill. The chemisette and long under-sleeves are of white surah, the chemisette, collar and wristbands being ornamented with groups of tucks and coral stitching. This little frock may be equally well carried out in colours, like fig. 4 which is made of blue Indian Cashmere, and trimmed with guipure lace. The full skirt has two rows of stitching at the edge and is bordered with a flat flounce of the guipure. The full bodice is mounted on a pointed yoke cut half low at the neck, a flounce of the lace falling below the edge of the yoke over the bodice which is striped at intervals with embroidered folds of the material. The short puffed sleeve is finished off with lace, and the waistband of this, as of the other frock, is of ribbon fastened at the back with a rosette.

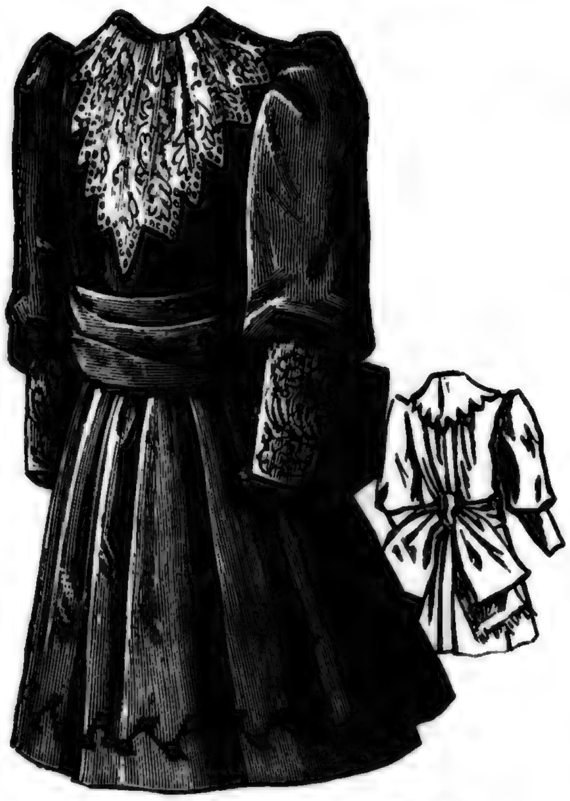


Fig. 3. Dress for Girl of Six.

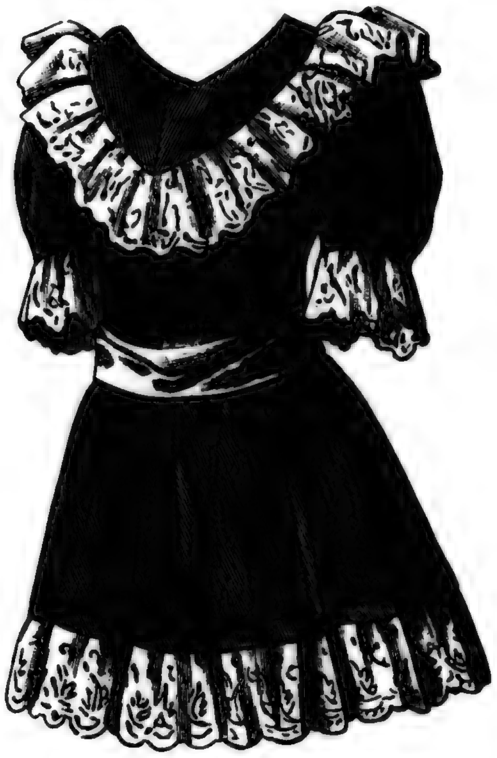


Fig. 4. Frock in Blue Cashmere.

Fig. 3 is a dress that may be worn by girls between the ages of six and ten, and it is another example of the manner in which the hems of children's frocks are decorated with a little silk embroidery. It is made of fine grey cloth, and the embroidery on the hem of the full skirt is worked with silk to match. The bodice is gathered at the waist and neck and fastened in front; the sleeves are puffed and end under long cuffs covered with guipure matching the collar, which forms in front a long point falling almost to the top of the sash. The lace is gathered in round the neck and is a little deeper at the back than at the sides. The sash is of very wide grey ribbon tied in a large bow at the back with the ends fringed out.

A pretty style of pinafore dress is illustrated at fig. 5; this is for a girl of eight or nine and is made of bright brown *côtelé* or corded woollen and pale silver grey surah. The front is in princess shape drawn in at the waist by a group of fine pleats, and sloping off to a point which is fastened up at the neck under a bow. The tablier is buttoned down on each side with a series of tabs and silver buttons; the back of the skirt is quite plain and mounted with gathers on the short-waisted bodice which is cut in two downward points at the top, the centre part forming a point that reaches to the collar. The full plastron of silk is gauged at the neck and is seen both front and back; the coat sleeves open at the outer seam over a puffed under-sleeve of the silk gauged at the wrist. The ribbon band is passed under the front and fastened with a bow on the right side.

Cloth in two contrasting colours is often employed for young girls' dresses; fig. 7 is a good model of this style of dress and is carried out in green and white crêpe cloth. The straight skirt of green cloth opens on the left side over an under pleated skirt of the white cloth, each pleat being embroidered down the fold and along the edge with green silk. The low bodice is draped from the shoulders and crossed front and back over a pleated white under-bodice with ornamentation of green silk embroidery on each pleat. The collar and long under-sleeves are also of white cloth with green silk embroidery; at the top of the sleeves is a puff of green cloth drawn in under a band of green ribbon; the waistband is also of green ribbon and fastened with a bow on the left side where the crossing of the bodice ends.

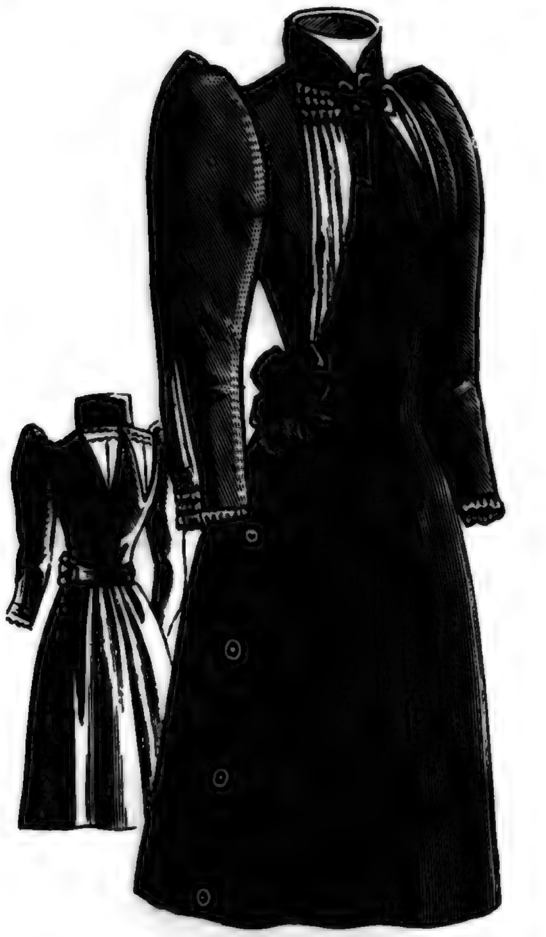


Fig. 5. Pinafore Dress.

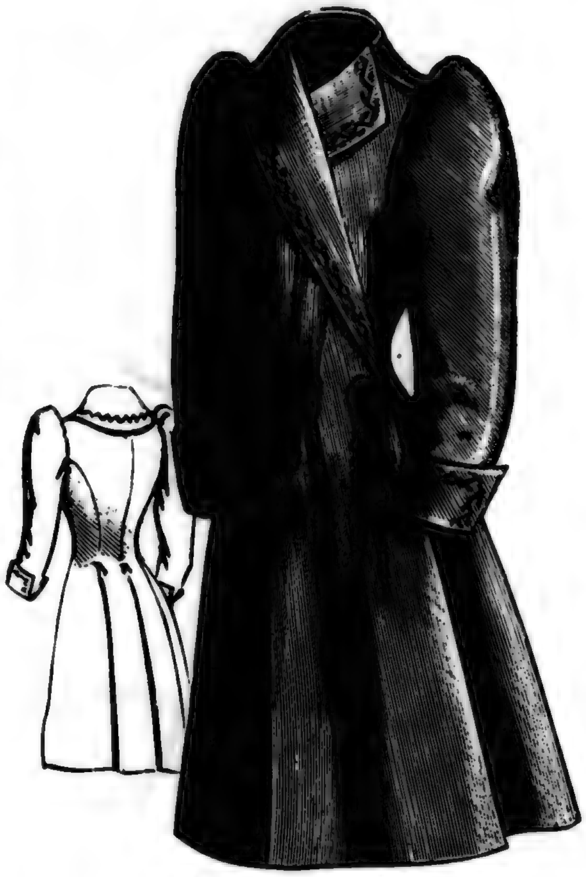


Fig. 6. Girl's Paletot.

Girls of fourteen or fifteen are beginning to wear jackets with added basques, but unless the figure is fairly well developed this style of dress is hardly to be recommended. Still very nice walking costumes are made in this way, and where they are likely to be becoming either of the following models might be adopted. One is of grey cloth, the plain skirt trimmed with several rows of silver braid. The jacket, with its deep added basque opens straight up the front over a long waistcoat of white cloth, fastened down the centre with silver buttons. The fronts of the jacket, the inner side of the rolled Medici collar, and the cuffs are trimmed with silver braid. The other dress has a skirt of heliotrope Indian cashmere embroidered with silk round the hem. The narrow plastron is embroidered down one side, and is framed by a few draped folds that meet at the waist under the pointed band. The jacket with deep pleated basque opens wide in front and is made of ottoman silk in a darker shade and trimmed down the fronts and round the edge of the basque with narrow embroidered galon. The sleeves, of the silk, are also trimmed with galon at the wrist.

There are many pretty ways of draping the fronts of bodices, some of which are particularly well suited to the too slender figures of growing girls. One method is to drape the front from the shoulders in the Greek style, the material falling in a series of easy folds to the waist, forming a kind of plastron the full width of the chest at the top, but ending in a point at the waist. This is framed by a kind of bretelle of lace, rather deep and very full at the shoulders but decreasing in width towards the point. Instead of lace, for dresses of woollen material, silk or velvet ribbon might be employed. In another dress, the right side, which is carried right across the figure, the opening being on the left shoulder, is plain at the top but draped in folds round the armhole, while the left side draped just above the shoulder is carried across to the waist on the left side in a series of folds that are continuous round the edge of the rounded front of the bodice.

Even blouse bodices are mounted on one side on a pointed yoke of a different material, and the other side is pleated in at the shoulder seam, although not quite up to the neck, and is carried across the yoke and the other front, and ends in the usual puff falling over the waistband.

Ribbon velvet will be much used for trimming children's dresses and is sewn on in straight or in zig-zag rows, or again in vandyke scallops. A pretty little frock of spotted woollen, having a small red broché spot on a grey ground, is bordered with a band of plain grey material added on under a double vandyke scallop of black velvet. The bodice is cut half low at the top and is bordered in the same way with a double vandyke scallop over a plain under-bodice. The band, collar, and wristbands are trimmed with straight rows of velvet.

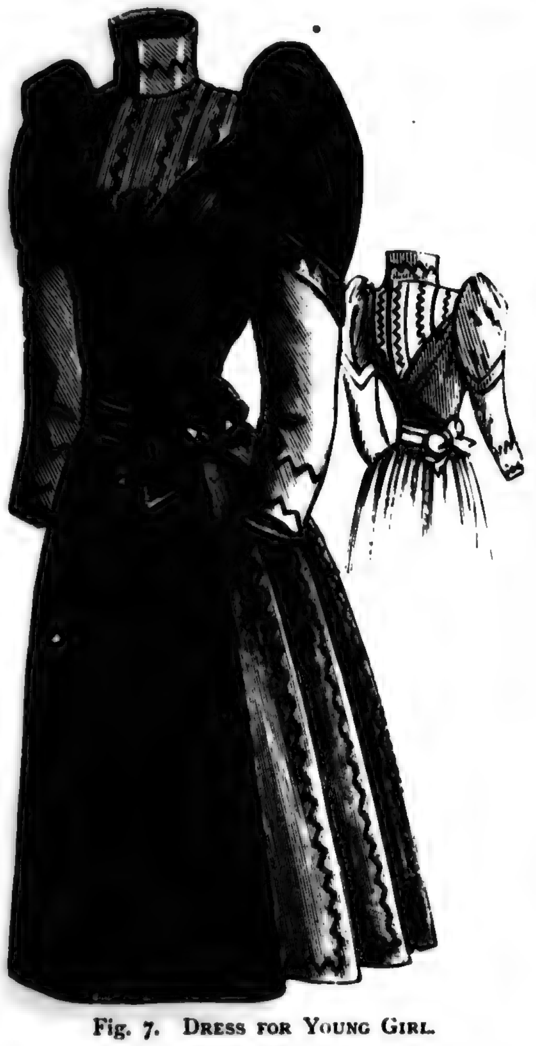
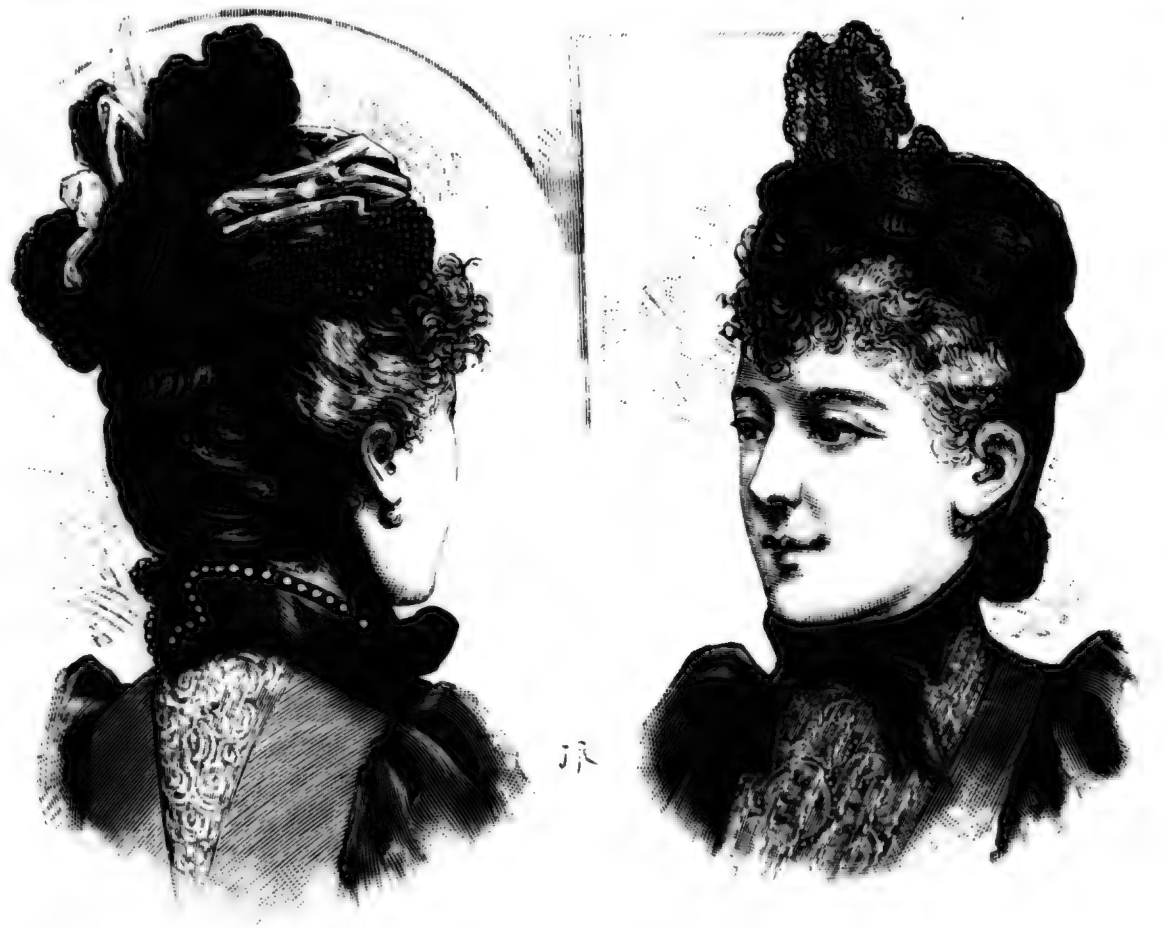


Fig. 7. Dress for Young Girl.

Myra's Hints to Correspondents.

As fashion in the main still tends in the direction of plain skirts and sleeves differing from the remainder of the dress material, although corresponding with it in colour, renovations are rendered easy, but before these are undertaken it is well to ascertain what are the latest modes to be followed, as it is hardly worth while to go to the expense and trouble of altering a dress from one demodé style to another that is only a little less out of date.

The majority of skirts are still very flat in front, and many are gored, to make the fit round the hips more accurate than is possible when the fulness is disposed of in a series of pleats, however flat these may be pressed. The fulness is thrown well to the back, and mounted with pleats into a very narrow space, the material spreading out at the edge in fan shape; the back of the skirt is about 3½ or 4 inches on the ground Organ flutings and broad box-pleats are also sometimes adopted; on the whole skirts are made less full, and thus material may be removed for replacing worn parts of the bodice, or any portions more worn or stained than others can be taken out, without spoiling the appearance of the skirt by making it look too scanty.



Visiting Chapeaux.

Fig. 1. Draped toque of orange velvet, the brim of black velvet covered with festoons of jet. At the back a plume of black feathers, and ears of orange velvet. Black velvet strings.

Fig. 2. Puffed crown of beige velvet and brim of black feathers; a black lace butterfly in front. Black velvet strings.

The hem may be ornamented in many ways; the cheapest and simplest is either to work on it a little coral-stitch embroidery in silk, in the manner illustrated in the children's dresses, figs. 3 and 7 in this number, or by sewing a single row of silk cord on the hem covering the stitches. This last suggestion may be recommended as being novel and stylish and, so far, not common.

Combinations of materials, even in the skirt, are quite permissible, although less general than in the bodice of the dress; for this a second material is very often adopted for the plastron and sleeves; as an example of what can be done in this way it is worth while to describe the alterations carried out in a princess dress of heliotrope peau de soie. The whole of the front was removed and replaced by a tablier and waistcoat with long flaps of heliotrope brocade, trimmed with open galon in heliotrope and gold. The sleeves were also of the new heliotrope satin brocade, and trimmed, like the collar, with the silk and gold galon.

Draperies, chiefly in the form of small paniers, are constantly employed for evening and dinner dresses, and later in the season they may very possibly come into vogue for everyday costumes; even now a few skirts are made with a kind of apology for paniers, just a few pleats draping the skirt in front, and forming folds that extend round the hips and end under the back breadths. When thin materials can be taken to the paniers may very likely increase in size and importance, but it is still too early to think of summer fabrics.

For the renovation of evening dresses, lovely beaded materials may be made at home with a few yards of fine black gauze or net, and a quantity of the button-like flat beads, in imitation of rubies or amethysts, that are used for the fashionable jewelled embroidery. The bodice of an evening dress may be completely transformed by the addition of basques, a Medici collar, and sleeves of a tissue made in this way, and having the effect of a deep fringe, but very much stronger. The portions of the dress to be made of the beaded material, and these may, if desired, include a panel or tablier for the skirt, should be first either traced on the net ground with white tacking thread, or cut out, and the beads are then sewn on in close straight rows, so that when made up they will have the appearance of a fringe. A very stylish bodice of vieux rose faille may be thus renovated with ruby or garnet beads sewn on black net. In the dress referred to the parts made of the beaded net are a deep added basque, a Medici collar, wired, of course, and open in front in a long point, and two flounces for the sleeve, the lower one falling to the elbow, the upper one forming a pointed short sleeve over it, and headed by a puffed epaulet of the silk.

Endless changes can be rung in the preparation of these bead embroideries; for black dresses jet beads only, in alternate stripes of large and very small beads, alternate stripes of jet and gold, amethyst and jet, amethyst and gold, ruby and jet, or rnby and gold, would all be suitable. The net forms an invisible background on black or dark materials, and similar trimmings can be made for light materials, using white net for the foundation, and turquoise, gold, silver, steel (these beads could also be used for dark materials), opaline and iridescent beads for the imitation fringe. The collar is tipped with beads, forming a little pattern above the edge; in the other parts the edge may be strengthened by folding the net back and sewing on the beads over the two folds, leaving the last bead to drop below the edge of the hem. The work is very easy, but care must, of course, be taken to keep the lines straight and not to draw the net, and possibly the safest plan would be to rule a number of lines at proper intervals on a piece of paper, and to tack the net on this before beginning the work.

The shops are full of the new woollens, plain, ribbed, or corduroy, broché, with silk or hairy designs, or divided into large squares by lines of silk loops in various colours; broché patterns in silk loops are also shown, and the number of novelties is altogether very large and varied, and the materials are in excellent taste. Styles which may be adopted for making these up will be found abundantly illustrated in this number. In some stylish woollen costumes a second material, either plain or plaid silk, is employed for the back of the skirt; the woollen front is cut like a wide square tablier, draped, and resting at the back on the mounting of the demi-trained back breadths. The woollen bodice is a low corselet, open in a point to the waist, over a draped front of the silk; the sleeves are of silk, and very much raised at the shoulders. An evening dress in a rather similar style, that is, with the back breadths brought into a very narrow space, has the train of velvet bordered with a ruche of satin; the front is of brocade, and carried back until the two sides nearly meet at the top of the train, and then fall on either side of it in flat coquillés of velvet lined with satin.

Every woman with the slightest pretension to tasteful dressing knows the value of a well-made corset; it must not only follow the lines of her figure, but give it the appearance that is fashionable at the moment, without distorting or causing her discomfort, whether she be short or long waisted. Just at present, corsets are made to follow the natural lines of the figure; the waist is where nature has placed it, neither under the armpits nor on the hips; it is neither long nor short, and plenty of room is left for the chest to expand. There is neither unnatural shape nor undue compression in the corsets now made, but there is an amount of refinement about them that far exceeds any previous attempts of the kind. Plain satin is too commonplace, and corsetières are now using such materials as moiré silk, plain or with little pompadour patterns; striped silks, in white only, or in colour and white, with tiny patterns of flowers in light colours on both white and coloured stripes, and other fabrics of a like nature. To make the corset quite complete, it is trimmed round the upper and lower edges with lace, turned back flat on the edge, and embroidered with blue, pink, gold, etc., to correspond with the material. In many cases the silk under-skirt is made to match the corset; thus a corset made of white silk with the pattern in blue is accompanied by a jupon of blue surah, cut out in curved scallops at the edge and trimmed all round the scallops with white lace. Another example is a corset of Louis XVI. silk, with a pompadour pattern in pink and yellow on a pale green ground, trimmed with lace embroidered with gold, and a skirt of pale green surah, bordered with two lace flounces headed by very fine gold fancy braid.

White silk petticoats, ornamented with insertion and flounces of white lace or embroidery, are very much liked, and the insertion is sometimes let in as diagonal bands or the rows of insertion are divided by tucks, or else arranged in diamond squares, in pointed scallops, or in medallions.

Myra's ✳ Answers ✳ to ✳ Correspondents.

GENERAL RULES FOR CORRESPONDENTS.

1. *Letters asking questions should be written on one side of the paper only, and one question only asked on the same page.*

2. *Letters requiring answers in next month's* Journal *should reach* Myra *by the 4th of the month. Letters received after this date can only be answered in the following Number.*

3. *Letters will be answered in the* Journal *in the order in which they arrive.*

4. *In cases where immediate advice is necessary upon any particular Toilette or Dress, on Furniture and Furnishing, on Needlework, Household Management, Etiquette, Employments for Women, upon Health and Personal Attention, or other subjects,* Myra *will reply to enquiries by post. In order to meet the expenses attending enquiries and correspondence, with letters requiring such answers by post,* 12 *postage stamps should be enclosed.*

All letters to be addressed to Myra, 204, *Regent Street, London, W.*

MYRA'S ANSWERS ON DRESS AND FASHION.

Special Rules for Correspondents.

1. *Letters regarding the purchase, making-up, and alteration of dresses, &c., should describe height, figure, complexion, and shade of hair, in order that each case may be artistically considered.*

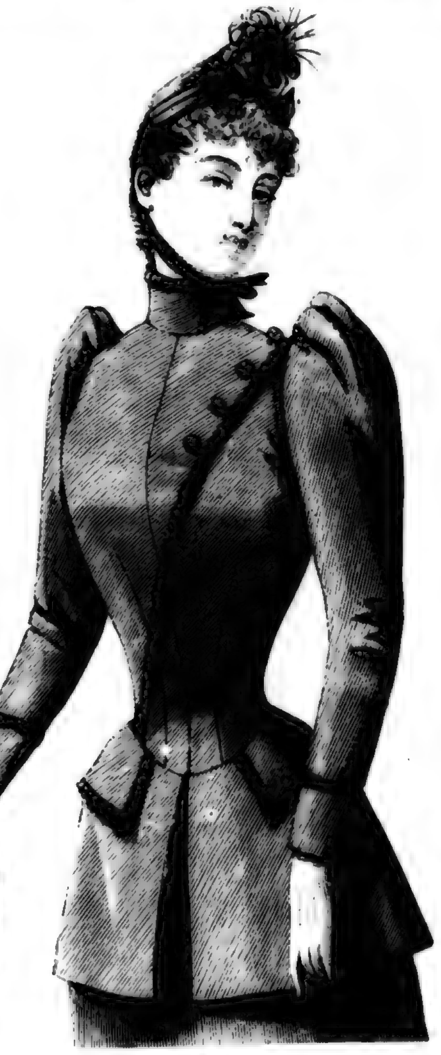
2. *Photographs are useful and may be sent. These will be returned to the owners, but should always be accompanied by a stamped envelope.*

Calcutta.—Send a piece of your material to Messrs. P. & P. Campbell, and ask them whether they can do anything that will soften it and make it a little more supple and drapable. The expense would not be great, probably a few shillings only. The material will make a very nice summer dress, to be trimmed with écru embroidery or with tabs of coloured velvet in the style of fig. 2, on page 31. You might try the effect of washing a piece, and see whether that would soften it, but it is doubtful.

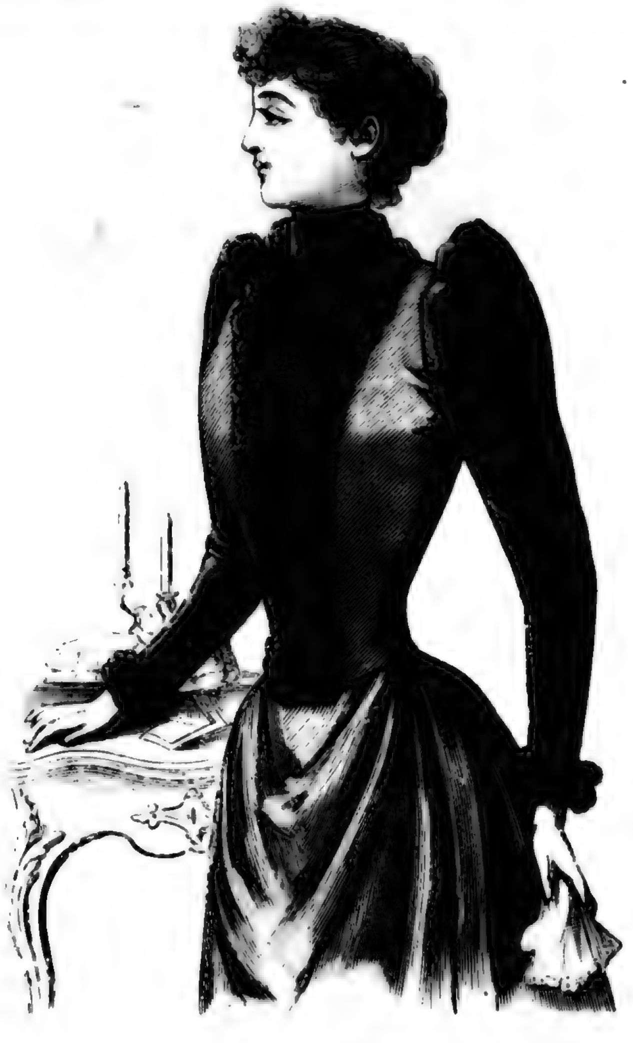
One in Difficulty.—1. You could wear a bonnet of cream lace and feathers, of cream velvet or silk, of any material, in fact, that is in the same shade as your dress. The Mariquita bonnet, page 30, would be very pretty in cream gauze and velvet, or you could copy the Linotte Capote, page 39, in any cream material, with a brim and small plume of cream feathers to match. 2. Any fashionable colour would do for the bridesmaids' dresses. There are plenty of fine woollens this season in pretty shades of fawn, grey, blue, lilac, vieux rose, etc., any one of which, provided it were becoming, would be suitable. Choose a colour that will harmonise with your own dress, and see patterns of the new ribbed, or côtelé woollens, of crêpe cloths, and of Indian cashmeres.

Mrs. D.—The dress would have a much richer appearance if you trimmed the narrow tablier with jet. Put a band of jet passementerie across the foot, and, above this, at regular distances, sew on detached ornaments of jet, consisting of a kind of large flat button forming the head, with three or four fringe-like bead pendants falling from it. The kind of pendants referred to are illustrated on the cape, fig. 4 of Our Artist's Sketches. Yes; for the jet girdle,

Sans Pareille.—1. Make the cloth bodice to fasten down the left side and embroider the point on the right side, which is double-breasted; a narrow band of the embroidery down the right side, marking the fastening, and down the back of the sleeve. 2. Yes. For the cross-way hem turned up on the right side, finish it with a piping of the buff cloth to match the waistcoat.



The Isabel Jacket.



The Marina Bodice.

Jacket of Cordova cloth, with deep added basque. The fronts cut with a centre and side pleats, and a revers joined to the right front and fastened up on the left shoulder with buttons, a piping of black feather marking the fastening. Collar, pocket flaps, and cuffs piped with feather trimming. Draped toque of velvet with black feathers in front. Quantity required—2½ yards.

Dress of pale pink cloth. Draped skirt bordered with a band of black feathers, and plain short waisted bodice open over a narrow plastron of ruby velvet, the opening framed with feather trimming. Velvet sleeves with feather trimming at the wrist. Quantity of material required 6 yards, velvet 2 yards.

For Prices, etc., of Paper Models and Flat Patterns, see end of Descriptions.

Brunette.—An effective dress for you would be a princess dress of the red silk, draped with black spotted gauze or net, and trimmed with black lace and jet. Make a new plain front and back to your bodice, fastened invisibly down the left side, and join the skirt to it (the seam will be covered by the gauze), and make the back with a demi-train. Embroider the bodice round the neck with fine jet beads, and border the skirt in front with a lace flounce draped in festoons by jet ornaments. Cover the sides of the bodice with gauze, draping the fronts to the point of the plastron, and catching in the drapery midway with a jet ornament. A shorter plastron at the back, the gauze draped on each side. Short, rounded paniers of gauze, and half-trained back breadths, the whole edged with a full flounce of black lace; the flounce is continued across the front, between the paniers. Plain sleeves of red silk, covered by draped sleeves of the gauze.

Gladys.—The newest passementerie girdles are in the shape of a narrow pointed band, with a long single end in front, rather narrow at the top, but widening and fringed at the edge. They are very handsome in jet and in gold, with jewels of different kinds.

An Old Subscriber.—1. Crape should be worn for at least six months for parents and grandparents; mourning for twelve or eighteen months. 2. Messrs. Hitchcock & Williams, St. Paul's Church Yard, or Messrs. Debenham & Freebody, Wigmore Street, W. 3. Undoubtedly, foundation skirts are required. Princess dresses are very fashionable. Ribbons and plain and beaded passementeries as trimmings. See the illustrations and articles in this Number.

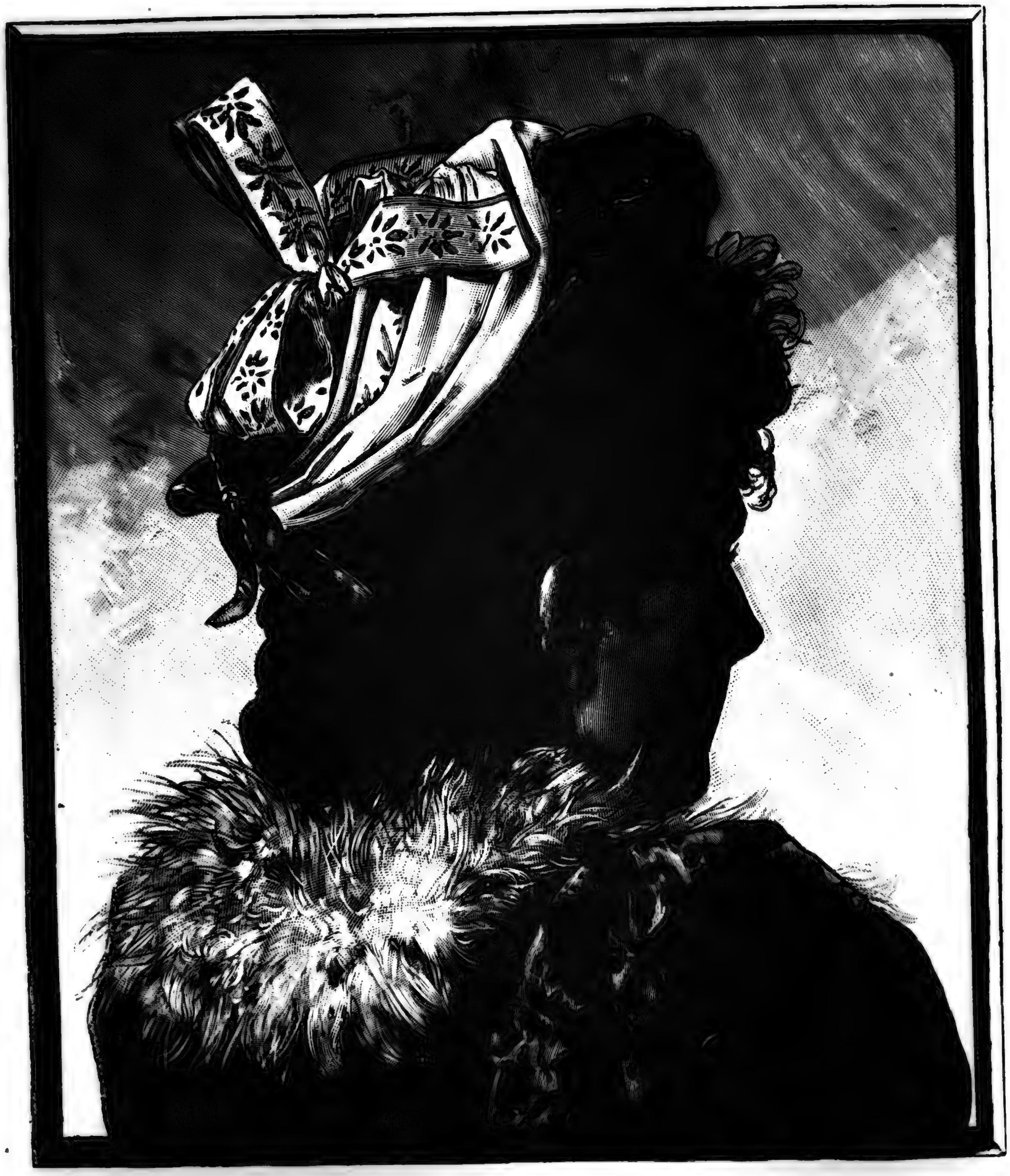
Inquirer.—The garments made of flannel would be quite as warm and hygienic, and, probably, more inexpensive than the woven ones referred to; but they would be less elastic and would not cling to the figure so closely. Mr. John Noble, Piccadilly, Manchester, will send you some excellent patterns of the natural wool flannels.

Spartan.—1. With regard to combinations, the wearing of these is so entirely a matter of individual taste, that we find it impossible to answer your question. We can send you a good pattern, and should advise you to make one pair, and see how you like them before deciding. Many people like them extremely, others not at all. 2. We have been quite unable to discover the special advantages of the divided skirt, but must confess that we have never adopted the garment. This, too, would require a trial before one could decide as to its superior merits. We fancy, however, that for walking it would hardly be preferable to an ordinary skirt; it is like full trousers, and these, rubbing together between the ankles, would not, we think, be comfortable or convenient. We are very glad you have summoned up courage to write, and hope you will do so again if you think we can help you.

Mrs. D. W.—Cover all the light parts of the dress with fine black passementerie lace; you can buy ready-made sleeves in this fine passementerie, and bands to correspond, which will do to cover the plastron and tablier of your dress. The trimming will look very well over your yellow silk and tone it down.

Marie G.—Remodel the foulard dress like fig. 3 on page 12; open the skirt in front, and let in a panel of black lace over silk; plastron and puffs on the sleeves to match, and corselet band of passementerie.

Country.—Your misfortune is a little your own fault; why do you not send to the London Glove Company for your gloves. You will find them both cheaper and better than those you have been buying in the country. Yes, for the long silk gloves; you cannot obtain kid in these shades. The London Glove Company will supply you with long silk gloves, of excellent quality, in any fashionable colour you may require.



The Mariquita Bonnet.

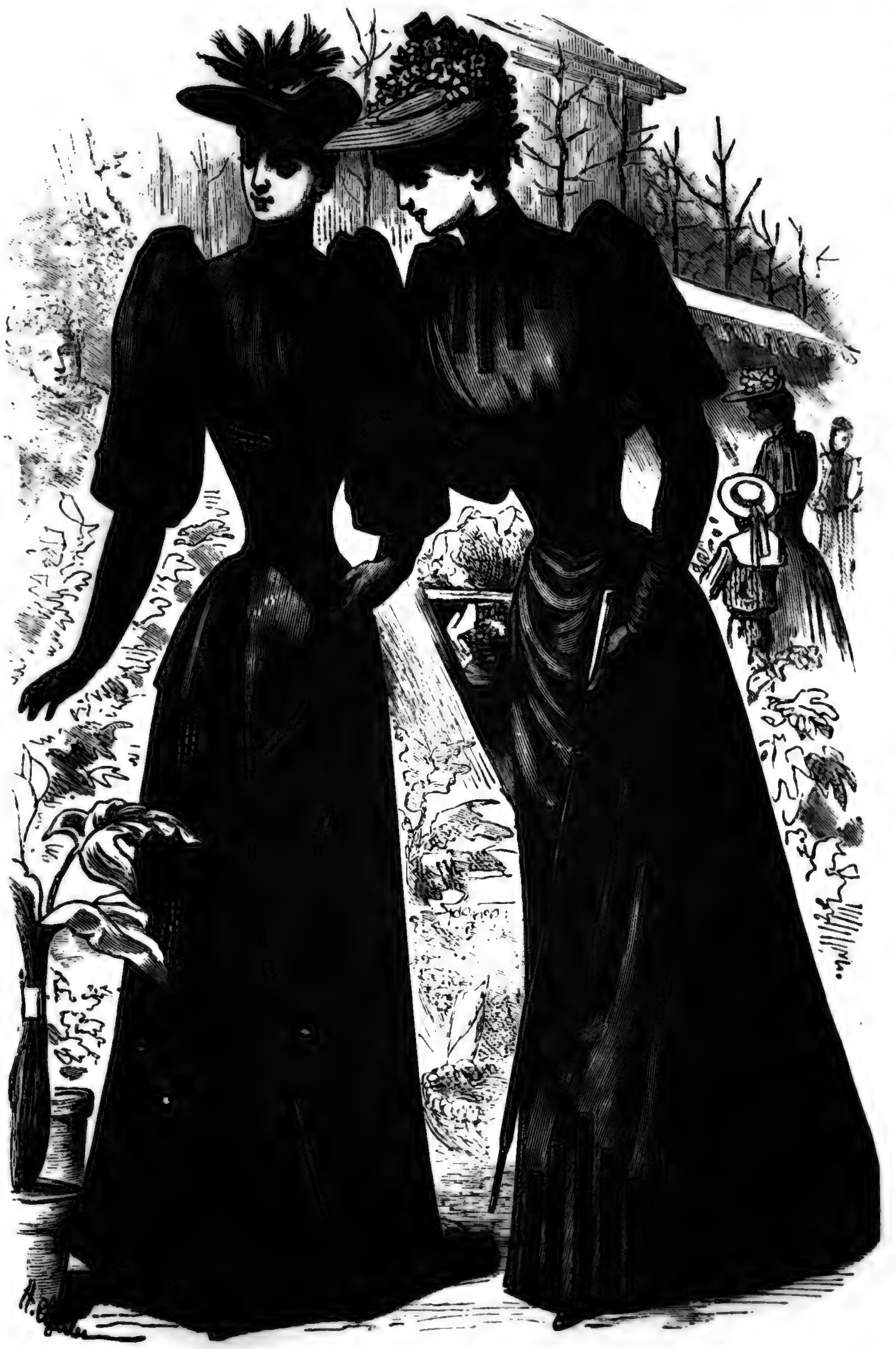
Draped crown of maize coloured velvet, with a bow of silk and gold broché ribbon in the centre. Brim of emerald green velvet, draped at the sides and fluted in front. Strings of green velvet.

MYRA'S ANSWERS ON NEEDLEWORK.

A Polish Lady.—We have received the following replies to your enquiries about the Zoological Rugs:—1.—These would appear to be based upon the rough description of cloth appliqué hangings, of which remains are occasionally to be met with in museums and private collections of old needlework. The South Kensington Museum possess one extremely interesting example, in the 14th century hanging, of German workmanship, upon which are depicted various scenes taken from the Roman de la Rose, such as knights and ladies, dragons, etc., all skilfully cut out of various coloured cloth, and applied to a foundation of a darker colour. Apparently, the outlines of the appliqués were originally couched by a line of gilded parchment, but the lapse of centuries has obliterated almost all perceptible trace of them, leaving the figures apparently simply fastened to the ground by a number of tiny overcast stitches, precisely as is customary in modern appliqué work. A fine example of modern work was exhibited at the Arts and Crafts Exhibition, of 1889, in the splendid hangings worked by Mrs. Walter Crane, from a design of stags, by Mr. Crane, these being applied in white swansdown lining to a ground of deep blue cloth, and surrounded by an effective border, composed of fish, cut out of a light shade of blue. "A Polish Lady" might utilise, for the manufacture of such a rug or coverlet, many of the printed designs in art needlework now procurable, or, if wishing to confine herself to the reproduction of animals only, could probably obtain suitable copies for them by making tracings from children's toy books containing zoological subjects. After cutting the various patterns out of swansdown lining or cloth, they should be arranged to the best advantage upon the cloth selected for the foundation, and after first being neatly tacked down in such a manner as to obviate all fear of displacement, be securely fixed to the cloth by button hole-stitching, or, if preferred, a close row of overcast-stitches may be substituted, this latter method being one frequently to be met with in examples of old appliqué work. Executed in either way, the manufacture of onlaid rugs or coverlets of this description is a most fascinating employment, and very effective cushions may readily,

TO INVENTORS.—If you have an idea for a Patent, write to the Patent Editor, Patent Department, 38, Chancery Lane, London, who will supply full particulars and advice free.

and at a small cost, be prepared. For, then, instead of animals or flowers, a number of geometrical forms may be cut out of quite small fragments of flannel, velvet, cloth, or brocade, and arranged promiscuously upon a foundation of black satin or black serge, the selection of which depending entirely upon the quality of the scraps to be onlaid to it. The scraps should be edged with button hole or over-cast stitching in silk or crewel work, and a few fancy stitches may be worked upon and between the onlaid patterns. This work differs essentially from what is known as crazy patchwork, as in the latter the scraps overlay each other, instead of, as in the onlaid or appliqué work, being trimmed into various forms, and arranged in such a manner that the foundation material becomes an important part of the work. Kettle and iron-holders made in this way are serviceable and decorative, and the manufacture of such is quite within the capabilities of juvenile fingers. 2. These rugs consist of large, square or oblong pieces of scarlet flannel or cloth, upon which various animals, cut out of the material known as swansdown lining, are applied by means of a neat row of rather open button side-stitch worked round the edges. The popularity of these rugs in England is mainly due to the skill with which Miss Emma Windsor, of the Kindergarten Stall at the Soho Bazaar, has planned and devised various combinations of animals and illustrations of nursery rhymes, which she has registered under the name of Crawling Rugs, and offers for sale, either as completed rugs or coverlets for nursery use, or, if preferred, Miss Windsor supplies sets of animals cut out for ladies to apply to the flannel ground on their own account. The entire method of work is described in Miss Windsor's useful little volume, "Crawling Rugs, and How to Make Them," which may be procured from her at the above address.



Fashionable Costumes; Specially Designed for Mr. Egerton Burnett's New Materials.

Fig. 1. Skirt of electric blue Bedford Cord, open on the right side over a panel of velvet to match, draped by a rosette of velvet and trimmed with silver braid. Bodice with full front ending under a velvet corselet; deep tabbed basque at the sides and back. Puffed sleeve with tight sleeve of velvet; collar of velvet. Silver braid on the corselet, collar, and sleeves.

Fig. 2. Draped princess dress of fawn Elegantis Serge, the right front crossing diagonally to the left hip; the left side full at the waist but plain above. Tabs of brown and gold braid round the skirt, on the front of corsage, the puffs of the sleeves, and on the collar; tight sleeve below the puff.

For Prices, etc., of Paper Models and Flat Patterns, see end of Descriptions.

MISCELLANEA.

M. H.—1. Write to the Sales and Exchange Rooms, Prince's Street, Oxford Street, W., for a copy of the rules for sending articles to be exhibited and sold. This would be the best place to which the table-cover could be sent for the purpose, and you can put your own price on it. 2. Apply to Mr. James Spencer Curwen, A.R.A.M., President of the Tonic-Sol-Fa College, Forest Gate, Essex, or to Mr. W. G. McNaught, A.R.A.M., Vocal Conductor, 66, Colverton Crescent, Hackney, S.E.

Excelsior.—You should take some lessons in hair-dressing of Mr. G. Lichtenfeld, 93, Great Portland Street, or, 79, Regent Street, and you must also learn how to "get up" laces and fine things. At first you could ask from £20 to £25, but increase the amount as you gain experience.

Mrs. B. (Hastings).—Your letter reached us so late that we have not had time to make enquiries, but will do so, and hope to be able to give the required information in the next Number. Thanks for second letter containing stamps; the first letter was not stamped.

PRIZE COMPETITIONS.

THE Coffee Cosy, the subject of the needlework competition sent in on March 1st, appears to have met the requirements of the competitors, as a great many specimens have been received, nearly all of them good, and some remarkably so. The three prize winners, Miss Gertrude Hicks, of Newcastle-on-Tyne, who takes the first prize, Miss Bishop, of Leamington Spa, to whom the second prize is awarded, and Mrs. Crosthwait, of Madeira, who is the winner of the third prize, have caught the spirit of the design most successfully, and have carried it out in the rich, but well harmonised colours that it demands.

Miss Hicks has worked the large flowers in shades of old gold and brown, the small flowers in blue and the leaves in green; these are all outlined with gold, and the stalks are worked entirely in gold thread. The ground is a cream figured satin sheeting.

Miss Bishop has also worked the design on cream satin sheeting. The flowers and leaves are worked in very similar shades to the last, and are beautifully shaded and worked; less gold is used, the flowers only being outlined with a single thread. The colouring in Mrs. Crosthwait's work is very bold and effective, the flowers being in shades of red on a terra cotta satin sheeting ground, the large conventional leaves in oak brown, the smaller ones in willow greens; the whole design is outlined with a double thread of gold.

Will the winners of the first and third prizes kindly write, and say whether they would prefer money or medals, and will Miss Hicks also send a label and stamps for the return of her work.

A piece of work which may be very highly commended is the Coffee Cosy sent by Mrs. Bartlett, of Topsham; the material is dark red satin sheeting, the flowers are in dull shades of red and yellow, the leaves in green, and the whole is outlined with gold. Miss Giles, of Bath, sends a cleverly worked cosy in shades of golden brown silk on lichen green satin sheeting. Miss Ball, of Mosely has worked the flowers in blue and yellow silk, and the leaves in wool on mastic satin sheeting; the work of Miss Ramsay, of Richmond, is also very good, and the cosy sent by Miss J. F. Tracey, of Ipswich, is a very curious piece of work.

For our April Prize Competition, instead of giving a design to be worked, we offer the usual three prizes for the three best painted fans on silk, gauze, satin or paper, sent to us not later than June 1st. The competitors for these prizes are at liberty to choose their own designs, but the subjects must be flowers and the designs original.

Myra's Answers on Health and Personal Attention.

Violet.—Lose no time in applying regularly a strong tonic to your hair. Such rapid falling out should be checked at once, or the hair will get very thin. The best tonic is, we think, the New Jaborandi Hair Tonic, prepared from the leaves of a South American plant, by Mr. Mason, Pharmaceutical Chemist, Norwich. He sends it, post free, to any address for 3s. 6d.

Perplexed One.—A well-made corset should, of course, be worn, but no other support ought to be required, and a great deal of the lost firmness may be regained by proper treatment. The chief amongst these is friction, morning and evening, for at least ten minutes at a time. Rub with the hands very firmly, but not, of course, to the point of feeling pain or bruising the flesh. As a lubricant, the best thing you can use is the Lait Mamilla, of the Parfumerie Ninon (Maison Leconte), 31, Rue du Quatre Septembre, Paris. A small bottle of this can be sent you, post free, for 10 fr. 50 c. Scott's Emulsion, taken rather often but in small doses, would also have a good effect, as would a milk and farinaceous diet. The friction, however, is the chief thing and must never be omitted; the practice of singing scales and exercises and the use of the dumb-bells are also recommended. Lait Virginal or a glycerine lotion may be used instead of Lait Mamilla, but would not have so good an effect.

Lucia.—The best dye you can use for dark brown or black hair is the simple, cleanly, and permanent Garrison Dye. This is in one solution, perfectly harmless, and will bear washing freely without coming off the hair. As soon as you get the effect, the dye should not need applying oftener than every fortnight or three weeks. It is prepared by Mr. Mason, Pharmaceutical Chemist, Norwich, who will post it to you free and under cover on receipt of 3s. 6d.

Colonist.—Try the negro remedy, and if you use pure sweet almond oil it will not incommode you. Rub a little of it well into the face, neck, and back of hands after washing, every morning. Do not use enough to make the skin greasy.

Beatie.—Not uncommon at this season; a little prudence is all that is needed. Bates' Sulphur Salt will be the best medicine for you to take at present; a dose of this every other day will do wonders in clearing your complexion.

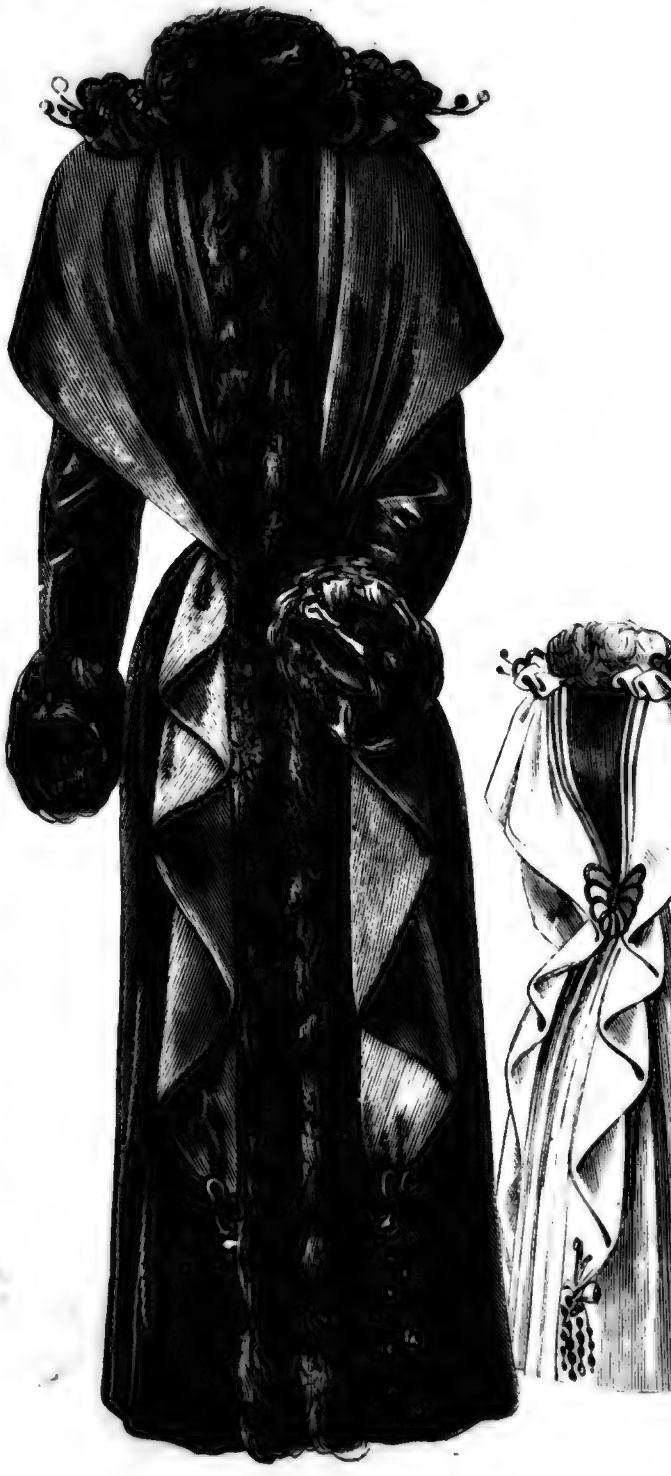
Ada Atkins.—If you prefer a restorer, an absolutely safe one will be Jaborandi Hair Tonic. See answer to Violet. But if you have only a patch of greyness just in front, it might be preferable to touch up the patch only with Garrison Dye. See answer to Lucia.

Mrs. G. A.—You should use a good depilatory, for we must admit that the downy condition of your arms is naturally not agreeable to you. The best Depilatory we know is the one made by Philip H. Mason, of Norwich, which combines perfect harmlessness with thorough efficiency and ease of application. The price, too, is very reasonable. Upon receipt of postal order for 2s., Mr. Mason will send a bottle with full directions for use.

Dolly.—To thicken and darken the eyebrows and eyelashes you should use the Sève Sourcilière, of the Parfumerie Ninon (Maison Leconte) 31, Rue du Quatre Septembre, Paris. It will be sent you, post free, for 5 fr. 50 c., or 8 fr. 50 c. per bottle, and will very much strengthen the growth of the eyebrows and darken them at the same time.

Plymouth.—Every morning before leaving your bedroom, drink slowly, in sips, a small cupful of hot black coffee, and, while sipping it, smoke a stramonium cigarette, inhaling the fumes well into the air passages and nostrils.

Fatima.—It is hardly possible, by the aid of cosmetics, to turn a brunette into a blonde, but the rough skin can easily be cured by the use of Rowland's Kalydor. You should always keep this by you and use it frequently; it is both healing and refreshing.



The Nadige Mantle.

Redingote of fawn cloth with feather trimming down the fronts and round the neck and wrists. Draped pèlerine with long coquillé ends front and back; draperies with passementerie ornaments on the shoulders; similar ornaments at the waist behind and on the ends.

For Prices, etc., of Paper Models and Flat Patterns, see end of Descriptions.

Adrienne.—You may well ask why, at your age, you should be troubled by the appearance of wrinkles. Since you say you are free from worries, we should think loss of tone would be the cause. Try a more generous diet, and supplement this by the application of Mason's Cold Cream of Woolfat and Cucumbers to the offenders. If you follow the directions which accompany each pot, we are sure this most excellent cream will have the desired effect. Mr. Mason's address is Bank Plain, Norwich, and a postal order for 3s. 6d. should be enclosed with your order.

Peach.—Mix together powdered white Castile soap two parts, orris root one part, and Venetian talc three parts. Perfume with ten drops otto of lavender to each ounce of the mixture. This should be kept in a stoppered bottle, and shaken out on to the tooth-brush.

Rita.—For such light coloured hair as yours, the Golden Macassar Oil is the kind that should be used. This is also made by Messrs. Rowland, but in a very light shade, so that it may be used with light hair without fear of darkening it.

Mattie.—Dyed golden hair is always coarse in effect, and manifestly unnatural. The beautiful natural golden tints and lights in the hair, which are now so usual and so much admired, are produced by the use of an oxidising hair wash, which lightens and brightens the natural colouring of the hair. These charming results are perfectly harmless and can be regulated to the utmost nicety. They are produced by Peroxide of Hydrogen, which, when properly prepared, gives up oxygen to the hair when applied to it. The very finest quality should be used to get the best results. See Mr. Mason's advertisement for particulars.

Avon.—Take a sheet of absorbent cotton wool, with which any chemist will supply you, and thoroughly soak it in the carmine solution. Then suspend it on a string over a dish, in a current of air, to drain and dry. When dry, cut it up into small squares.

Sunflower.—1. Yes, it will do no harm and may be beneficial. 2. Certainly no soda; you could not use a worse thing. 3. The Vinolia preparations in preference to any others. The cream to be rubbed in at night; the powder to be used like any other toilet powder, and the Vinolia Soap, either plain or perfumed.

Miss O'D.—The exact shade of light brown you require for your hair will be attained by the use of Mason's Walnut Juice and Extract of Nutgalls. This excellent combination is far more lasting than Walnut Juice alone, and as it is a purely vegetable preparation you may use it with confidence. For price, see Mr. Mason's advertisement.

Tropical.—As you cannot wear wool, you should adopt Dr. Lahmann's "Baumwoll" underclothing, which is a soft, porous, cotton material, having all the hygienic properties of woollen materials without the disadvantage of causing the slightest feeling of irritation.

Charlotte.—Nothing is superior to Mason's Bloom of Stephanotis. As a pure complexion powder it cannot be too strongly reoommended, possessing as it does the valuable qualities of impalpability and adhesiveness. A little should be applied with a puff, and then it should be wiped off with some soft material; enough will adhere to protect and enhance the complexion, without being actually visible. Mr. Mason, of Norwich, will send a supply in a nice box, with puff, by parcel post, on receipt of postal order for 3s. 6d.

Edinburgh.—Sponge the parts with hot water in which a good quantity of carbonate of soda has been dissolved. Dry very carefully, as it will make the skin tender, and then dab with a little Eau de Cologne on a very soft towel. This treatment makes the skin rather red and dry, but it is effectual, and should be repeated every evening. Should it cause any soreness, apply a little Vinolia Cream.

X. Y. Z. A tepid bath is on the whole more likely to suit you than a cold bath. You must also be careful in the choice of a soap, and as you find Pear's Soap suits you so well you should certainly continue to use it.

Chilblains are cured and Chapped Hands prevented by the use of the Pate des Frelats, which removes all disfigurements and restores to the hands their rosy whiteness. This invaluable remedy may be obtained at the Parfumerie Exotique (E. Senet), 35, Rue du Quatre Septembre, Paris, at 5 francs and 8 francs per pot, or post-free on receipt of Post Office order for 5 francs 50 cents, or 8 francs 50 cents.

Towle's Pennyroyal and Steel Pills for Females, quickly correct all irregularities, remove all obstructions, and relieve the distressing symptoms so prevalent with the sex. Boxes, 1s. 1½d. and 2s. 9d. of all chemists. Sent anywhere on receipt of 15 or 34 stamps by the Maker, E. T. Towle, Chemist, Nottingham.

DESCRIPTION OF OUR ENGRAVINGS,

Giving Details of the Latest Styles, Colours, and Materials.

WALKING AND INDOOR COSTUMES.—PAGE. 12.

Fig. 1. Redingote for a young girl in grey cloth braided with black silk cord. The fronts double-breasted and loose, the back pleated down the centre. Pèlerine of plain cloth, open back and front, and short second cape braided at the edge and turned down to form a collar at the top. Grey cord fastening. Braiding on the collar and wide sleeves. Grey hat trimmed with grey ribbon and feathers. Quantity of material required—5½ yards.

Fig. 2. Dress of leather coloured woollen, the skirt cut and trimmed at the edge with darker braid to resemble a redingote. Bodice with triple basque, the two under ones added at the waist; triple revers collar to match. The plastron and collar, the middle revers and middle basque of plain white cloth. Braid on the others and on the sleeves. Black straw hat, trimmed with velvet roses. Quantity of material required—8 yards.

Fig. 3. Reception dress of flowered black grenadine over black silk. Princess back; open redingote panels in front, showing a narrow tablier of lace with passementerie down the centre. Bodice draped from the shoulders over a plastron of passementerie; corselet band to correspond, and draped puffs of lace on the sleeves. Quantity of material required—18 yards.

SPRING TOILETTES.—PAGE 13.

Fig. 1. Costume of ostrich coloured woollen, trimmed with black velvet. The skirt open and draped on the right over an under-skirt studded with black velvet Louis XVI. bows. Bodice with deep basque added under the velvet band and bordered with velvet; corselet simulated by velvet, and turned down collar with little bows framing the plastron. Bows on the sleeves. Medici collar. Capote of bronze straw, trimmed with crêpe and flowers. Quantity of material required—9 yards.

Fig. 2. Skirt of embroidered heliotrope woollen; the front draped, the right side open, and this and the edge trimmed with dull silk cord pastilles to match. Bodice without a basque, and corselet added on the left side, cut in a low round, and fastened on the right side. Pastilles down the centre, at the top, and round the top and side of the corselet. Princess back. Pastilles on the collar and sleeves. Black straw hat trimmed with shaded violets. Quantity of material required—8 yards.

Fig. 3. Dress of straw coloured crêpon, bordered with a gathered flounce, ornamented with two rows of black lace insertion and rosettes of black velvet. Full bodice, with double bretelles of velvet falling in loops and ends below the waist. Lace insertion on the sleeves and collar. Quantity required—18 yards.

RECEPTION AND EVENING TOILETTES.—PAGE 16.

Fig. 1. Afternoon reception toilette of pale grey bengaline; the skirt slightly trained and bordered with a band of black velvet, cut in sharp pointed scallops at the top, and trimmed with a galon of steel nail-heads. Pointed bodice, draped on either side of a pointed plastron of black velvet, with high fluted collar lined with bengaline. Velvet sleeves, and sash of ribbon velvet, tied in long loops and ends in front. Quantity of material required—bengaline 16 yards.

Fig. 2. Toilette of mauve peau de soie, the skirt pleated and trained, and open in front over a narrow tablier of white silk, with drapery of white crêpe de Chine drawn in with a large bow at the foot. Corsage of peau de soie, open in front over a white silk plastron veiled with coquillés of lace embroidered with gold. Band of similar lace. Short draped sleeves puffed on the shoulder and joined by rows of pearls. Quantity of material required—16 yards.

Fig. 3. Pleated skirt of eau de Nil soie de Chine. Draped over-skirt of eau de Nil crêpe, embroidered at the edge with silk and silver; the front in princess shape, forming a full plastron, and falling only a short way below the waist but lengthening at the sides. Corselet of green velvet, embroidered with silver and cut in rounded scallops, the fronts joined by tabs of velvet. Full berthe of plain crêpe round the shoulders, and draped and puffed elbow sleeves of embroidered crêpe. Quantity of material required—crêpe, 1 dress length.

FASHIONABLE SPRING COSTUMES.—PAGE 25.

Fig. 1. Plain princess dress of blue cloth, open in front and with side panels of similar cloth trimmed with silver braid. Tablier of white cloth and basques to correspond trimmed with silver braid. White cloth plastron, collar and revers, the revers and collar, trimmed with braid. Short pèlerine epaulets trimmed with braid. Cloth chapeau trimmed with feathers. Quantity of material required—cloth 7 yards.

ABSURDLY CHEAP, from 1s. 11¾d. Dress. Spring Dresses; Job Lot. Patterns from S. AMERY, 5, High Street, Clapham, London.

Fig. 2. Skirt of heliotrope ribbed woollen, the front slightly draped and mounted on the short bodice. The right side crossing diagonally from the shoulder, black passementerie on this side and down the left side of skirt. Corselet bodice on the left, and plain plastron and collar. Crossed draperies of white surah on the corsage, and puffs to match let in at the top of the coat sleeves. Straw hat trimmed with feathers. Quantity of material required—8 yards.

Fig. 3. Jacket of grey cloth with deep added basque, plain in front, full at the sides. The open fronts ornamented with a coquillé drapery ending at the point; rolled Medici collar. Coat sleeves raised at the shoulder. Pleated cambric chemisette and embroidered linen collar. Straw toque trimmed with flowers and ribbon. Quantity of material required—3 yards.

Fig. 4. Jacket of beige cloth with deep basque open over a double-breasted waistcoat to match, and joined by tabs of white cloth with beige appliqué and braid embroidery. Collar and revers of white cloth embroidered to match. Full sleeves with deep plain cuffs. Straw hat lined with beige velvet and trimmed with ribbon and feathers. Quantity required—3 yards.

PROMENADE COSTUMES.—PAGE 40.

Fig. 1. Skirt of beige cloth; draped over-skirt of the same, caught up on the right side, and embroidered round the edge with brown silk. Bodice cut low over a yoke of brown velvet, and finished off with a flat berthe and deep basque. Cloth sleeves, with velvet let in at the back. Velvet collar, embroidery on the bodice, sleeves, basque, and berthe. Capote of cream velvet. Quantity required—9 yards.

Fig. 2. Pleated mantle of dark blue cloth, mounted on a deep pèlerine yoke, and straight across the back, but pointed in front. Black silk embroidery and fringe round the edge, and simulating a pointed fichu. Embroidered collar; openings for the arms between the pleats. Black hat trimmed with pale yellow velvet and wings. Quantity of material required—7 yards.

DESCRIPTION OF THE NEEDLEWORK DESIGNS.

FIGS. 1 AND 3. NEEDLECASE.—The needlecase is made of bronze cloth, embroidered with pink, red, and bronze silk. It is in the shape of a square with the corners turned back, as shown at fig. 3, and has a pocket of bronze silk and a piece of flannel inside the corner that forms the top.

FIG. 2. BORDER IN CROSS-STITCH.—The design may be used for tapestry work, or for cross-stitch worked with silk or thread. The colours in the origninal are: black squares, gold coloured silk; squares with crossed lines, grenat.

FIG. 4. BAND IN TAPESTRY WORK.—The colours employed are: squares crossed from the sides, dark grenat; with perpendicular line, lighter grenat; crossed from the corners, dark brown; half black, half white, medium old gold; double diagonal line, grey; black dot, mastic; black squares, black.

FIG. 5. SOFA CUSHION IN POINT DE BOLOGNE.—This stitch is a kind of damask-stitch, worked on plain canvas or coarse étamine: the flowers are scattered at intervals over the ground, and are worked with silks in natural colours and outlined with two threads of Japanese gold, sewn on with yellow silk. The ground is covered with straight lines of thick mastic silk, couched on to form a diaper pattern with fine silk in a darker shade; these couching stitches may be straight or very small cross-stitches. The flowers may be of the same kind throughout, or of different varieties.

FIG. 6. PURSE IN CROCHET.—This purse is worked in two contrasting colours of purse silk, with a fairly fine crochet needle, and in double crochet. Commence upon a ring of 12 stitches, gradually and regularly increasing until the purse is large enough round, then work on without increasing. At the top work about 10 rows of 1 treble, 1 chain, to pass through the ring. Crochet the two bars on to the purse, one half on each side, and make a thick chain from the end of one bar, attached to the body of the purse.

TO THE FAIR SEX.—LADIES' HAIR COMBINGS forwarded by post, thoroughly disentangled by New Process, made up and returned in three days, for 2s. per oz. Tails of Pure Long Hair, 10s. 6d., suitable for New Style.—T. S. BROWN, Ladies' Hair Merchant, 3, Leece Street, Liverpool.

FIG. 7. DESIGN IN APPLIQUE FOR SEAT OF CHAIR.—The applications are of old gold cloth on olive green cloth, sewn on with old gold silk. The satin-stitch embroidery is in three shades of old gold silk; the chain-stitch outlines are in the same shade as that used for bordering the appliqués.

DESCRIPTION OF OUR ARTIST'S SKETCHES.

MODELS AT MR. PETER ROBINSON'S, OXFORD STREET.

Fig. 1. Driving jacket in fawn cloth with double-breasted fronts mounted on a pointed yoke. Turned-down collar lined with velvet; pockets in the basques; plain coat sleeves. All the seams are overlapped.

Fig. 2. Mantle in black velours du Nord with pèlerine sleeves. Trimming of gold passementerie, and Medici collar edged with black feather bordering.

Fig. 3. Long mantle in terra cotta cloth, trimmed with fine jet passementerie forming a series of points down the back. Long tabs ending in tassels over the shoulders. Similar trimming and feather bordering round the Medici collar.

Fig. 4. Redingote in pale fawn cloth, with a pleated pèlerine mounted on a pointed yoke of velvet with collar and epaulets to match, all richly embroidered with jet; the cape studded with jet ornaments.

Fig. 5. Stylish jacket in grey cloth, open in front with a turned-back collar revers bordered with velvet and richly embroidered. Velvet sleeves embroidered to match.

Fig. 6. Black velvet mantle in jacket shape, with pèlerine sleeves. Jet embroidery down the back and on the fronts and collar; silk and jet tassels on the sleeves, and ostrich feather trimming.

DESCRIPTION OF THE COLOURED FASHION PLATE.

No. 714. PRINCESS DRESS of broché woollen material; the skirt open in front and at the sides over panels of velvet. The corsage, cut like a corselet on the right with straight front; the left front cut in a diagonal line with a rounded basque and looped drapery. Passementerie on the corselet fronts, on the loop and down the right side of skirt. The back of corsage cut low and with points, and open to the waist over the velvet under-bodice. Sleeves of broché; collar of velvet.

DESCRIPTION OF THE CUT-OUT PAPER PATTERNS.

No. 1. FASHIONABLE CAPE. The front of the cape is plain, and it has only one seam, the curved seam fitting the back. The material behind the shoulder is pleated in two pleats that fall straight to the edge; a reference to the Diagram No. 1, in the Dressmaking Lesson, will show how this is done. The part over the arm is gathered, and the cape is finished off with a Medici collar. Quantity of material required—1 yard ⅝.

No. 2. LADY'S CHEMISE. The front is cut in a low point, and is arranged in a series of small tucks to where the slope up to the shoulders begins. The back is cut straight across and gathered. Quantity of material required—2¼ yards, 36 inches wide.

FLOWER SUPPLEMENT.

The highly finished flower picture given with this number is a reproduction of an original painting by the well-known flower painter, Miss Kate Sadler. The picture was painted expressly for MYRA'S JOURNAL, and forms the first of a series of similar pictures, representing the flowers of the various seasons, which we intend offering at intervals to the subscribers to MYRA'S JOURNAL.

Address: Madame MYRA, 204, Regent Street, W.

To prevent any possibility of mistake by Ladies inexperienced in the use of Paper Patterns,

Every Part of the Pattern is Stamped.

MYRA'S
RELIABLE PAPER PATTERNS.

FLAT PATTERNS (Stock Size 24 in. Waist and 36 in. Bust) of any Costumes, Mantles, Lingerie, Underclothing, or Draperies, illustrated in MYRA'S JOURNAL and THE LADY'S MAGAZINE ... ... 6D.
FLAT PATTERNS cut from Illustrations or Designs appearing elsewhere than in MYRA'S Publications 1/-
FLAT PATTERNS cut to Ladies' own Measurements (a Measurement form will be sent by return on receipt of stamped address) 1 6

To Amateur Dressmakers.—The Patent Shapely Skirt Association, 85, Cromwell Road, S.W., opposite Gloucester Road Station, supplies Foundation Skirts, complete, well made in latest Parisian style. Lining, 5s. 6d. Linen, Sateen, or Black Alpaca, 6s. 6d. Col. Alpaca or Poplin Cord, 7s. 6d. Silk, from 18s. 6d. Extra muslin stiffening, 6d. Carriage to Country, 6d. Send front length and size of waist.

NOVELTIES + IN + NEEDLEWORK.

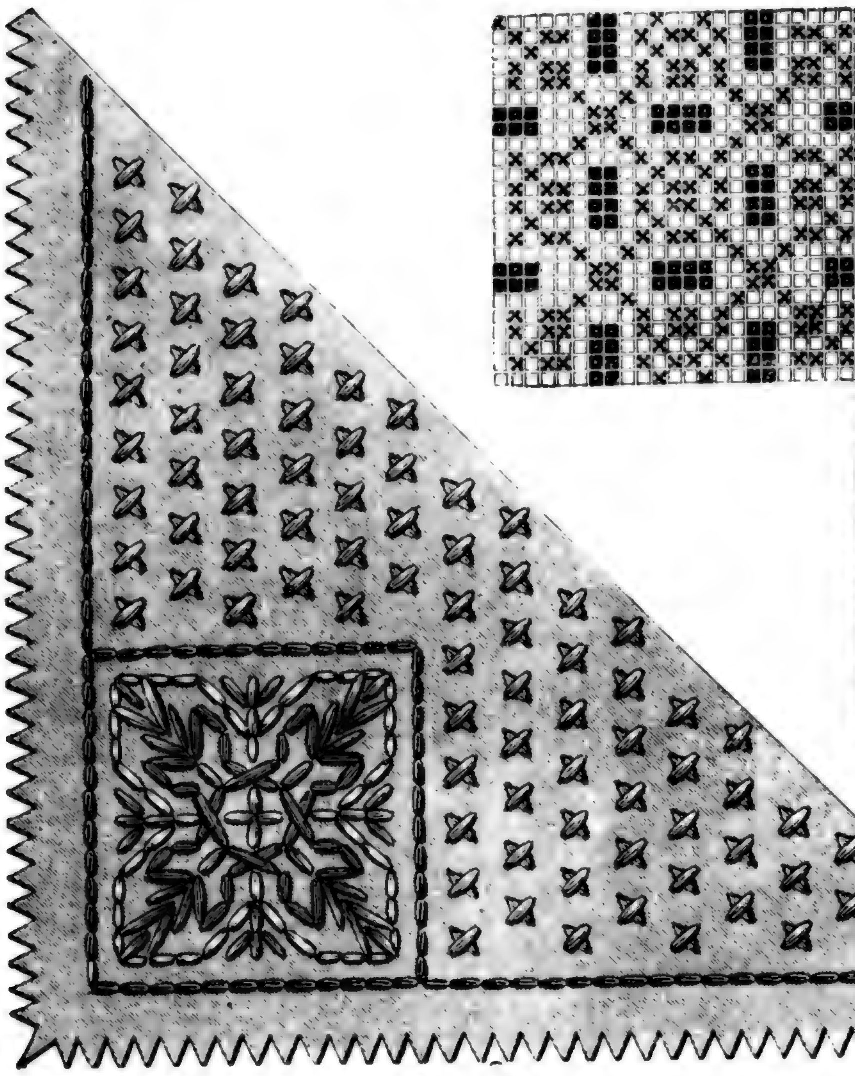


FIG. 1. DESIGN FOR NEEDLECASE.

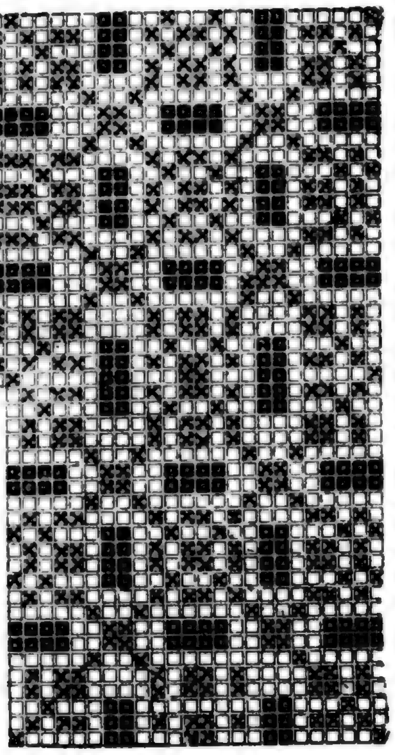


FIG. 2. BORDER IN CROSS-STITCH.

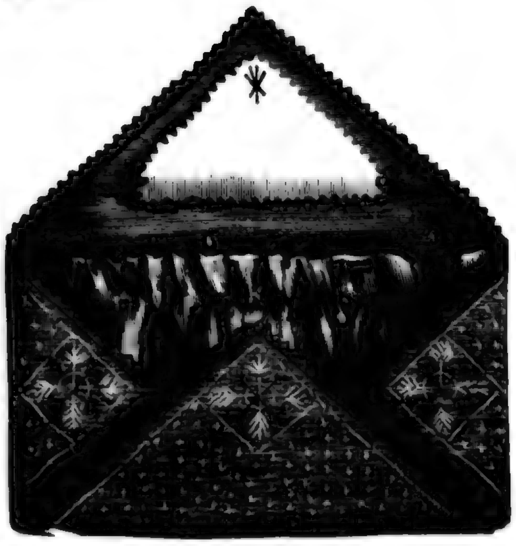


FIG. 3. NEEDLECASE.

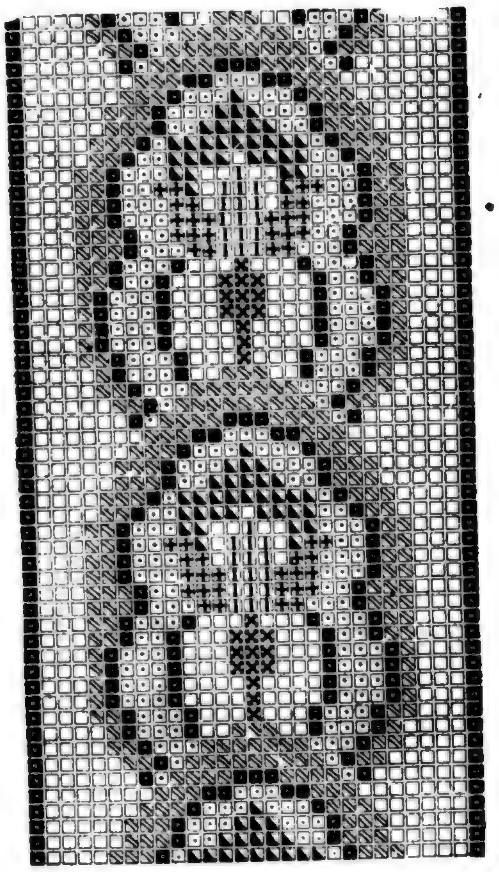


FIG. 4. BAND IN TAPESTRY WORK.

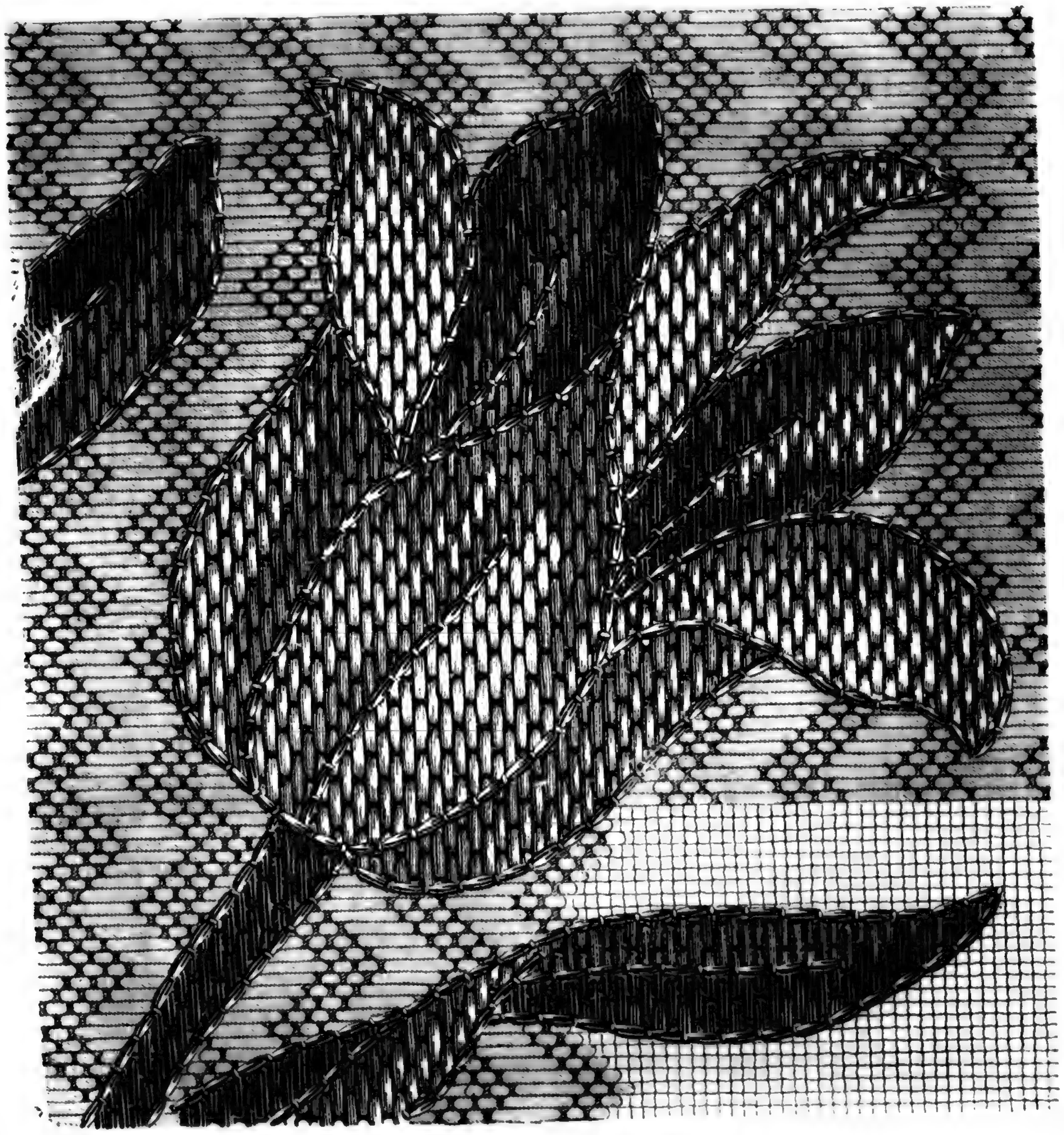


FIG. 5. SOFA CUSHION IN POINT DE BOLOGNE.

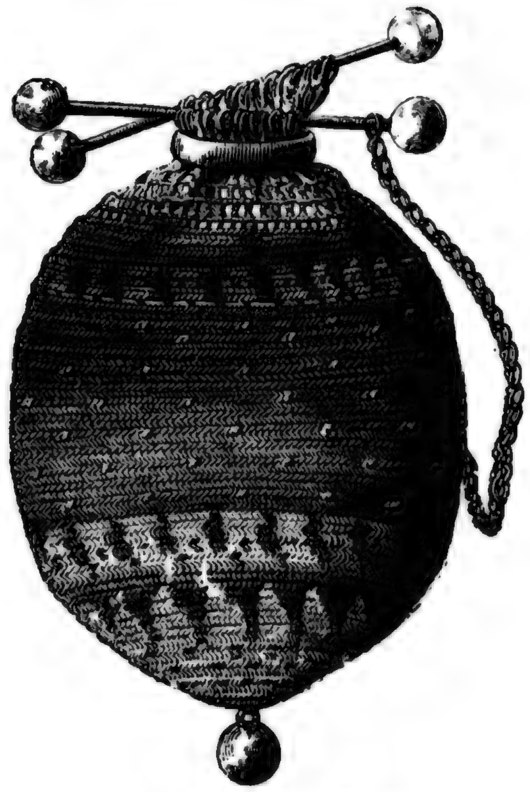


FIG. 6. PURSE IN CROCHET.

We beg to recommend Messrs. WALTER EVANS & Co., Derby, for every

NOVELTIES + IN + NEEDLEWORK.

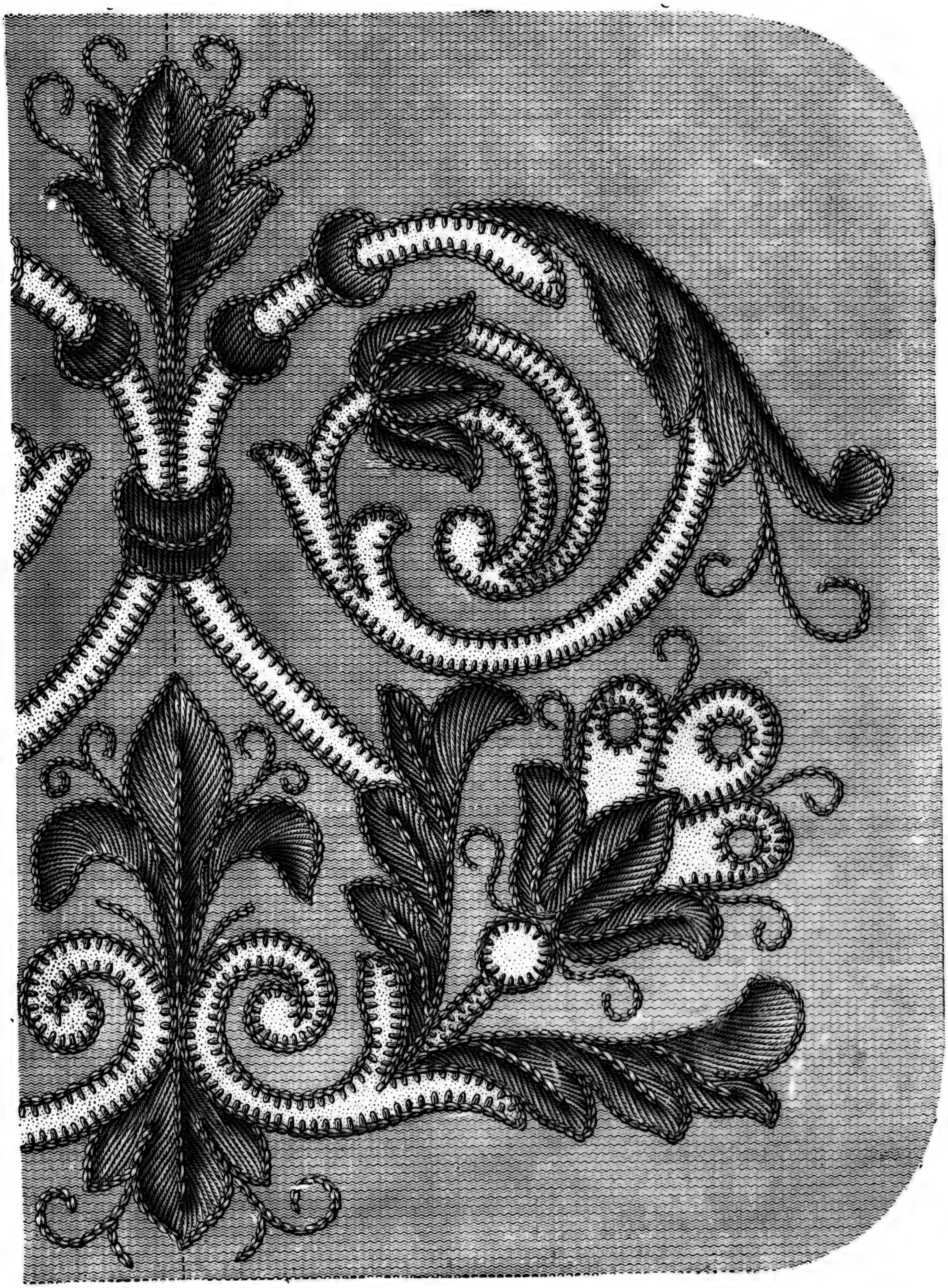


Fig. 7. Design in Applique for Seat of Chair.

kind of Crochet and Knitting Cotton, Embroidery and Maltese Thread.

OUT OF TOWN.

Godolphin Hotel, Marazion, Cornwall, Riviera and Engadine of England. Charming Scenery, naturally sheltered from North and East Winds, unrivalled for invalids; situation unsurpassed for bathing, sea-fishing, and boating; trout fishing obtainable. Excellent beach for children; Hotel quiet, select. Why go abroad? New management. Terms moderate.

SALES AND EXCHANGES.

[*The charge for inserting Advertisements in this column is* SIXPENCE PER LINE OF EIGHT WORDS. *Copy should be accompanied with remittance in stamps or P.O.O.*]

Gentlemen's Knitted Socks, from 1s. 6d. a pair; Stockings, from 4s. B. S., Heydon House, Royston, Cambridge.

Black Net Ball Skirt, Moiré Sash, white flowers, 12s. 6d.—Handsome Crimson Broché Opera Mantle, trimmed brown fur, £1.—No. 555.

Beautiful Handwork Embroidery Strips, 1¼ yards, 2d.; wider, 4d. and 6d. Approval free. Miss Frost, Wincanton, Bath.

Good opening for lady as sleeping partner on projected advertising medium; active participation if of literary, musical, or commercial experience. Circulating 100,000. Care of Athol Ross & Co., Publishers, 30, Langdon Road, London, N.

30 beautiful crochet patterns, 6d. Lovely edging from 2d. a yard. School, Isle Brewers, Taunton.

"Myments" new pocket-book for ladies or gifts, 6d., post free, from 30, Langdon Road, London, N.

Lady has for disposal two very superior natural wool combinations; would accept 15s. 6d.; also two woven white merino ones for 11s. 6d. Quite new. Approval. No. 479, Myra's Journal Office, 204, Regent Street, W.

How to Know the Wild Flowers. Taught by correspondence. Course, 5s. Secretary, 79, London Road, Ipswich.

Filoselle, Silk, etc., Embroidery executed for a charitable fund. Please apply soon. E. Z. W., Lodge Park, Freshford, Co. Kilkenny, Ireland.

Dressmakers who will make up Ladies' own materials:—

Madame Ashley, 272, St. Paul's Road, Highbury, N.; Mrs. Wallace, 24, Oakley Street, Waterloo Road, S.E.; Mrs. and the Misses Ward, 66, Colebrooke Row, Islington, N.; Miss E. Faithfull, 17, Mortimer St., Regent St., W.; Madame Buridant, 180, Brompton Rd., S.W.; Madame W. Wood, 2, Guildford Street, S.E.; Madame Jules, 8, Great Woodstock Street, Baker Street, W.; Mrs. M. Jones, 322, Uxbridge Road, W.; Miss K. Brown, 87, Mortimer Street, W.; Miss L. Andrews, 7, Kelvin Road, Highbury Park, N.; Mrs. Casey, 3, Western Terrace, Notting Hill, W.; Madame Olivia, 9, Overton Road, Brixton; Miss Nicklinson, 7, Wellington Street, Upper Street, Islington; Mrs. Casey, 19, Western Terrace, Notting Hill; Madame Constance, 12, Pembroke Square, High Street, Kensington; Mrs. Foster, 51, Salisbury Street, Edgware Road, N.W.; Miss Norman, 2, Pownall Road, Lillie Road, West Kensington, S.W.; M. D., 11, Armadale Road, Walham Green, S.W.; Miss Ada Sedgewick, 7, York St., London Road, S.E.; Mesdames Raynham, 102, Denbigh Street, South Belgravia, S.W.; Mrs. Matthews, 5, Artesian Road, Westbourne Grove; Miss Baker, 23, Epirus Road, North End Road, Fulham; Miss Stroud, 7, Aberdeen Place, Maida Hill, N.W.; Miss Elise Kochem, 36, Delamere Crescent, Westbourne Square; Mrs. Bignell, 94, Anerley Road, Upper Norwood, S.E.; Miss Wooster, 61, Arthur Road, Mostyn Road, Brixton, S.W.; Miss Gurney, 88, Calabra Road, Highbury, N.; Miss Brock, 30, Warriner Gardens, Battersea Park, S.W.; Miss Bath, 60, Branksome Road, Acre Lane, Brixton; Miss G. E. Farmer, 98, Finsbury Park Road, N.; Mrs. Grinyer and Miss Gould, 26, Alexandra Road, Selhurst, South Norwood, S.E.; Miss E. Burridge, 28, Victoria Road, Kilburn; Misses Knight, 23, Paternoster Square, Newgate Street, City; Adelaide Groom, 15, King's Square, Goswell Road, E.C.; Mrs. Dolman, 2, Tavistock Street, Covent Garden, W.C.; Mrs. Duke, 93, Down's Park Road, Clapton, N.E.; Mrs. Green, 76, St. Stephen's Avenue, Uxbridge Road, W.; Mrs. Osborne, 29, Greek Street, Soho Square, W.; Mrs. Vivian, 64, High Street, Notting Hill Gate; Mrs. Gordon, 13, St. Mary Abbots Terrace, Kensington, W.; Miss Mills, 47, Richmond Gardens, West Kensington Park; Miss Beaumont, 30, Vernon Street, West Kensington; Miss Tye, 36, Florence Street, Upper Street, Islington, N.

Addresses of Dressmakers who go out by the day or month:—

Miss Liversage, 92, St. Paul's Street, Islington, N.; Miss L. M. Norman, 2, Pownall Road, Lillie Road, West Kensington, S.W.; Miss de Belin, 50, St. John's Wood Terrace, St. John's Wood, N.W.; Miss Howard, 71, Listner Park, Stamford Hill, Stoke Newington; Miss L. Andrews, 31, Conewood Street, Avenel Road, Highbury, N.; Miss Francis, 22, Canterbury Terrace, Maida Vale; Mrs. Casey, 3, Western Terrace, Notting Hill, W.; Miss Evans, 484, Caledonian Road, Holloway, N.; Mrs. Casey, 19, Western Terrace, Notting Hill; Madame Constance, 12, Pembroke Square, High Street, Kensington; M. D., 11, Armadale Road, Walham Green, S.W.; Miss Wilcocks, 42, Fortess Road, Kentish Town, N.W.; Miss Baker, 23, Epirus Road, North End Road, Fulham; Mrs. T. Atkinson, 21, Giesbach Road, Upper Holloway; Madame Buridant, 180, Brompton Road, S.W.; Miss Stevens, 26, Homer St., Marylebone Road; Mrs. Smith, 28, Limerston Street, Fulham Road, S.W.; Miss Barnard, 64, High Street, Notting Hill Gate; Mrs. Morris, 112, Northwold Road, Upper Clapton, N.E.; Miss Berry, Knaresbro, Thorpes Road, Kingston-on-Thames; Miss Hayward, 4, Hindon Street, Victoria Station; Mrs. Morris, 49, Clarance Rd., Lower Clapton.

Ladies who will go out by the day to make or mend Children's clothing:—

Mrs. Edward Trodd, 84, Walton St., Brompton Rd., S.W.

Ladies who undertake all kinds of fancy work, crochet, knitting, &c.:—

Miss Brooks, 74, High Street, Ramsgate.

ASPINALL'S ENAMEL.—This lovely invention becomes more and more popular year after year, and the sales are increasing all over the world. There has never been such a beautiful article brought out for preserving and rejuvenating old furniture, baths, &c., &c. It goes equally well on all surfaces' wood, metal, slate, or wicker. Sold everywhere, or post free, in tins, 7d., 1s. 6d., and 3s.; for baths, 9d., 1s. 9d., and 3s. 6d.; artists' tins, in box, 12 for 2s. 9d., from Works, London, S.E.

ANSWERS ON FURNISHING *(Continued)*.

Frivolity (continued).—In this case panel the doors with Essex's (116, Victoria Street) exquisite "Acorn," raised gold acorns and leaves on a brown ground (you must send him the *shade*, of course). This costs 3s. 6d. the yard, about 27 inches wide. If, however, you have the Grey Green Cadogan, have the paint a darker shade of the same colour, and the "Acorn" to match with gold relief. I am *just* going to see the new stair carpets, so (as you say there is no hurry), will you write again, enclosing this answer, and I will tell you of a suitable one. Are your boards not good enough to stain? I think it looks far nicer than linoleum, or how would you like matting and rugs? Treloar, Ludgate Hill, E.C., often has good and cheap lengths of Chinese matting; it wears beautifully with my favourite long rugs to take off the worst of the tread. An old fashioned looking carved oak settle (which opens for cloaks, rugs, &c.) and a couple of high backed carved chairs, now to be had for about 22s. 6d. each, would, with a table, be quite as much furniture as your little hall will stand.

Doris.—Having never made a screen of any kind of feathers, I fear I cannot be of any use to you, but have sent your letter to one of the other departments, so you will probably get a useful answer.

Garnet.—Thanks for a very kind letter. I think your hall would be charming with a dado of Essex's (116, Victoria St., S.W.) copper ground "Okio," with raised pattern in gold, 2s. the yard, and his yellow Troillius paper, 2s. the piece above it. In a very narrow hall a good dado saves the paper wonderfully, and lasts for many, many years. If this scheme is too costly (I am always so glad when querists say how much they *will* go to per piece!) have a dado of Liberty's, Chesham House, Regent St., Gold Arras, very wide width, and 9d. the yard, and the walls papered with Knowles' "Wedgewood Chrysanthemum," 1s. 3d. the piece, ivory paint, and rich gold leather paper panelling. I should have said with the former scheme, paint one shade darker than the copper ground, panelling of the "Okio" material.

Industrious.—Your room must have a very cold effect. I cannot bear a grey and gold paper! As you can neither buy an overmantel or one of my lincrusta casings, I fear, the only way to soften and improve the "ugly white marble mantelpiece," is to lay on it one of the long slips of plush, or plushette, I so often recommend; it should be wide enough to hang 8 inches or so over the front of the mantelpiece, and long enough to hang down one foot at each end; edge ends and front with ball fringe (S. Lewis & Co., Farringdon House, Holborn Bars, often has absurdly cheap plush), or half a width of plushette, which is 50 *inches wide*, 2s. 11d. the yard (Burnet, 42, King Street, Covent Garden). As economy is so great a matter, I think it is no use trying for anything but basket chairs. Heelas, Minster Street, Reading, makes the strongest I have ever had. Send for an illustrated list. I think it far cheaper in the end to buy one nicely cushioned and covered, than to pay for making and then covering the cushions. I fear you won't think I have helped you, as you request, to "*cover* mantelpiece," but one never sees those curtains nowadays. If your room is not a very large one, one of Holroyd Barker's wonderful long niched overmantels or "brackets" at 12s. 6d. would take from the bareness above the fireplace.

Greek.—I should line the guipure bedspread with terra cotta, the shade of the *lightest* flower but one in your cretonne; to line it with blue would, I think, not do so well. I would further have terra cotta serge window curtains, Holroyd Barker, 488, Oxford Street, about 23s. the pair. I saw some very quaint thick curtains, with a broad terra cotta stripe down each side (rather Eastern looking, 14s. 6d. the pair at Shoolbreds; by the way, there was a pair with a blue stripe just your shade, so have them for the "blue bed" room and the terra cotta serge for the other. For the third "red and gold" room, gold serge curtains will look best.

Penny Piece.—I am not very fond, unless the room is very "fidgetty" in colour, of a plain portière, it makes such a patch on the wall, and Utrecht velvet is you know very expensive. I wish you had sent a bit of your yellow paper; however, I feel sure Burnet's terra cotta and gold "Fleur de lys," a portière of which only costs 30s., will go well with it, and quite alter that monotonous bit of the room. If you want to make the portière at home, the material, double width, is 9s. 11d. the yard. Burnet has the new curved rods, send to 42, King St., Covent Garden, for picture of a door with one. He has just brought out some cream and gold bedspreads, *washable*, which will, I think, please you, 14s. 6d. for a single bed.

Americaine.—Very glad to hear from you again. I well remember "making you a real home in lodgings" three years ago! I think it would be an immense improvement to do away with the draped easel, and to carry out the corner with tall mirror, which I illustrated in the February Myra. The Patent Silvering Company, 10, Lower Kennington Lane, S.E., supplied me with a tall, narrow ivory framed mirror (for the corner of a little bedroom), price about 32s. 6d., but of course, if you want the illustration copied exactly, it would cost considerably more, but if you sent the illustration, they would give an estimate. A plain 3 inch dark stained frame with inner piece of stained wood at the top to give the mirror the shape of a Moorish arch would look very well, and if a triangular board were firmly fixed behind the top of the frame, form a resting place for an effective bit of pottery. Turquoise blue would suit your pretty paper. I should, if you have room, place the gipsy kettle rather to one side of the mirror, and have a corner book-case near the door. If, however, the tripod must remain, have a pretty corner cupboard with little shelves for china, one in brown "poker work" would suit your yellow wall (I think I have seen such at Shoolbred's). I wish you had sent me a bit of your paper. Knowles' blue and yellow "Japan Lily" paper, a *very* bold pattern —not cut up, but just run round the room—suits *most* yellow rooms. I feel sure Mr. Knowles would let you see a bit, or of any other of my friezes which suit his "Yellow Warwick." The frieze rail must be a soft yellow. The frieze paper costs 10s. 6d. the piece. For the couch and chair, Shoolbred's Gold Wheat Ear brocade, 7s. 6d. double width would be harmonious, or if you think the room wants *blue*, see a pattern of Holroyd Barker's soft blue San Remo, 6s. 11d., or if too expensive, Liberty has a lovely bold patterned gold coloured (or blue) material, about 5s. 6d. the yard double width. Mr. Bennett, in the Chesham House Shop, knows the one I mean.

Dodo.—Your letter came most *apropos*! for I have just seen some charming new frilled muslin curtains at Liberty's, Chesham House, Regent Street, called the "Sundew," at 15s. the pair, the one with coral pink sprig will suit you best. The best thin curtains for the drawing room at the price you limit me to would be the "Marquise," 21s. a pair at Shoolbreds, Tottenham Court Road—cream. For portière I can advise nothing more rich looking than Burnet's, 42, King Street, Covent Garden, coppery bronze Venice, 12s. 9d. the yard double width, but is too costly. His brown and gold Fleur de lys, 9s. 11d. is also very handsome.

Mary.—I am sorry I cannot agree (bold though I am as to colour!) to liking a *pink* paper with your rather hard-looking little green or yellow cretonne. I have been through all my patterns, and decide it looks best with Essex's, 116, Victoria Street, pretty Golden Croindene, 1s. 6d. I should have green paint, just *one* shade browner than the leaves in the cretonne, and panel the doors with a rich raised gold Japanese paper—Essex keeps this. I think this would make a quaint room; if, however, you fear the contrast, have soft nut brown paint. To *finish* the doors with the nut brown enamel Mr. Aspinall made to my fancy is the safest way of getting the right shade. Have Chambers's Crown Varnish stain —walnut is the best shade. Oxford Street, Hull, is the address. As to the other room, what waste of "handsome American birch furniture" not to have a lovely *turquoise* wall-paper to show it up, instead of the cold, *timid* little paper you enclose. I think the best chance would now be to do the bed and windows with Burnet's, 42, King Street, Covent Garden, charming café au lait printed sheeting with bold pattern in a darker brown, line the curtains, and border the bedspread with pale blue plain twilled sheeting; the touch of blue in the carpet, gives excuse for this colour, which the room sorely needs. As bedspread in room No. 1, have one of Burnet's new cream or gold ones (washable). I think they are to be about 14s. 6d. to 16s. 6d. each, and are foreign looking, though "made in England."

Kit.—Alas! that wonderful 7d. paper is not now to be had, Knowles' Egerton in a blue or cream, 10½d. the piece, is, however, effective for a little hall, and is not ***common-looking***, or Essex's Turquoise Demottar, 10½d. Indeed, I wish I *could* "suggest a pretty, cheap, yet ***hard-wearing*** floor covering for a hall," but if you will write again on seeing this, I may have been successful in hearing of such a thing. No. I have nothing to do with it, I have always written under my own name.

Absurdly Cheap, from 1s. 11½d. Dress. Spring Dresses; Job Lot. Patterns from S. Amery, 5, High St., Clapham, London.

SPINNINGS IN TOWN—(*Continued*).

No one can complain that there is a scarcity of pretty colours this season, and that dull and dowdy hues prevail, least of all can such an idea be harboured when one has—as I have now—the new shade-card of the Louis Velveteens under one's eyes. We have long been accustomed to find pure and beautiful colours in these velveteens, with delicate gradations of tone in each shade such as no other material can show. This season the Louis Velveteens are made in a number of new tints, bringing the total number of colours on the new shade-card to upwards of one hundred; these new shades are, without exception, artistic in the best sense of the word, and being rather light than dark in tone, they are extremely well suited for spring wear, while for tea gowns, to wear at any season, nothing more lovely, economical and useful could be desired.

The new colours include some fine tints of slate, grey, drab, *livrée* (the shade that is so very popular this season), five new varieties of heliotrope and dahlia, a beautiful corn-flower blue and some new electric blue shades, apple green, and some of those lovely but indescribable tints that lie between vieux rose, apricot, and orange; they are neither, yet they have in them a touch of all three shades. A brilliant cerise, a dark plum, and some new shades of brown are other welcome additions to the already long lists of standard shades of red, brown, violet and heliotrope, navy and other blues, greys, fawns, etc.

The Louis Velveteens are all fast pile, and have the deep, close pile of silk velvet; they are admirably soft and drapable, and easily recognised by having the word "Louis" stamped at yard intervals on the back, accompanied by a guarantee of wear. The quality varies with the price.

To look and wear its best, a "Louis" Velveteen dress or tea gown should always be made up on the "Louis" Patent Foundation Lining, which is made in almost as many colours as the velveteen itself, and is specially adapted for the purpose. The "Louis" Lining may be had in white, cream, pink, and blue in light colours, in five shades of fawn and beige, in more than a dozen shades of grey, drab, and slate, and in a useful variety of shades of green, blue, red, brown, violet, terra cotta, etc. No other lining answers as well as this with velveteen, for which it is specially intended.

It would be easier, to say nothing of its being pleasanter, to choose a dozen dresses from Mr. Egerton Burnett's new patterns than to decide upon one only, so immense is the variety and so great the beauty of the new materials he is providing for spring and summer wear. Woollen materials of all kinds abound, and include some novelties in texture that are very interesting, such, for instance, as the new Elegantis Serge, 3s. 11½d. per yard, which has an uncommon and very effective lustrous appearance, that is perfectly natural and due to the superior quality of the bright lustrous yarn of which it is woven. The Elegantis Serge can only be obtained of Mr. Egerton Burnett, Wellington, Somerset, and is a very novel and stylish material. Another speciality is the Sanitary Serge, at 3s. 11d. per yard, which is absolutely free from dye, and woven from pure wool of the best quality; it is extremely soft, light, and warm; the colour is charming—a pure, bright fawn—and the material will make admirable dresses, jackets, etc., for walking and travelling.

Still amongst the plain or self-coloured fabrics I notice two capital specimens of the fashionable corded materials, one at 2s. 8½d., the other, the Bedford, at 3s. 6d. per yard; the Walmer is a fine, soft diagonal at 3s. 3d.; the Grosvenor, at 3s. 6d., is more cloth-like; the Severn, 1s. 11½d. per yard, is an extremely fine twill, of deligtful texture for summer wear; the Walsingham at 2s 1d. and the Hampton at 1s. 9d. are also very fine woollens in charming colours, and like fine beiges in texture; more tweed-like are the Voyageuse at 3s. 6d., the Llangollen at 3s. 1½d., and the Mendip at 2s. 2d. per yard; the Oregon is a soft ribbed woollen at 4s. 6d. per yard; the Sanitary Washing Homespun, very soft and delicate looking, yet durable, is 3s. 6d. per yard.

The Broché woollens are very handsome and of very superior quality; a lovely specimen is the Ascot, 5s. 6d. per yard, with shaded hairy rings on a pale fawn, grey, or electric ground; the Bomarzo, 3s. 11d., and the Westmoreland, 3s. 4½d. per yard, have a small broché pattern in a darker shade of the ground; the fine Princess has a broché spot in a lighter shade, and costs 4s. 9d. per yard; the Birdlip, at 3s. 4½d , is a tweed with silk spots at wide intervals; the Albani, a fine twill at 4s. 11½d., has small plush spots in the ground colour; the Saratoga is a fine broché crêpe cloth, at 1s. 11½d.; the Windermere, at 3s. 7½d., and the Llewellyn, at 3s. 7d., are both stylish and novel broché woollens.

Of checks and stripes there are also many patterns; in checks I note especially the Scafell, a flecked soft woollen at 4s. 9d., the Hohenloe at 3s. 9d. with fine silk stripe, the Verona at 4s. 3d., a very fine and charming woollen with silk check, the Mikado at 3s. 4½d., and the Schaumberg at 2s. 8d., both of which are in pure wool, fine and soft, and in tastefully blended colours. The Peterhoff, 5s. 3d. per yard, is checked by looped lines in black. There are pretty striped woollens in light spring colourings at 2s. 11d., 2s. 10d., and 2s. 6d. per yard; I have not stated the width of these materials because they are all double width, varying from 40 to 48 inches wide.

Besides these there are some pretty striped and checked woollens for tennis and boating costumes and fine Delhi Shirtings for the same purposes, and a very large collection of English, Scottish and Welsh tweeds for ladies' jackets and coats and gentlemen's and boys' wear; these vary in price as they do in pattern and colouring, but they are throughout of the best quality. When preparations for travelling are being made, the "Plinlimmon" Shawls at 9s. 6d. and 10s. 6d. each, in two qualities, are things worth remembering, they are delightfully soft, light and warm, and chiefly made in pretty neutral tints, although some of the least expensive shawls are in stripes or checks.

It seems very early to think of washing dresses, but Mr. Egerton Burnett's zephyrs and other materials are so extremely pretty that it is quite worth while to secure them at once. The Real Scotch Tartan Zephyrs are wonderfully effective and cost 1s. 7½d. per yard. The material takes the colours well and the clan tartans represented are the Victoria, or Dress Stuart, the Gordon, the Fife or Macduff, the 42nd, the Royal Stuart, the Forbes, the Prince Charles Stuart, and the Argyle. Quite exceptionally stylish are the Silk Weft Zephyrs at 1s. 9d., with white broché pattern on a grey, red, blue, lemon, or pale green ground; the Figured Zephyrs with check ground having on the alternate squares a broché spot and light spray, these are the same price per yard and are made in blue and white, pink and white, dark and light blue, black and white, etc.; some striped zephyrs at 1s. 4½d. with scattered pattern of broché spots in white on a delicately tinted ground; the Embroidered Striped Zephyrs at 1s. 6d., with small broché spots on the alternate coloured stripe, besides a number of spotted, checked, striped and other zephyrs at prices ranging from 8¾d. to 1s. 3d. per yard. The printed sateens, washing crapes, and corded muslins are all very pleasing in design and colour, and there is a capital collection of cheap washing materials, such as prints galateas, drills, shirtings, flannelettes, etc., etc., for children's summer frocks. A charming novelty for dressy toilletes is the May Queen at 1s. 9d. per yard, 30 inches wide. It is an extremely fine white washing woollen, with fancy silk stripe in white or colour, divided by hair lines from a stripe with light chiné pattern in various delicate tints or in the same colour as the silk stripe.

To see mourning and half-mourning materials in their greatest perfection, patterns of the Priestley Dress Fabrics must be sent for; these can be procured from Messrs. Debenham and Freebody, Wigmore Street, Cavendish Square, or from Messrs. Jay, of Regent Street. To connoisseurs of fine materials no other fabrics can equal these for refinement, beauty of texture, and fine quality. Whether worn in black, grey, or white, they give the same satisfaction as to appearance and durability; they are well called fabrics "for gentlewomen," for they appeal to refined taste and the sure judgment that goes with it.

Some varieties of silks will be very popular this season, and fortunately for those who wish to wear them, Messrs. E. and R. Garrould, of the Edgware Road, can supply the kinds that are most fashionable at prices that are something more than moderate, and in ranges of colours that include every shade and tint in vogue, and these are exceedingly numerous this year, besides all the standard colours and black.

An exceptionally useful black silken fabric is a Poult Merveilleux, the wear of which is guaranteed, and which is supplied in several qualities at prices ranging from 3s. 6d. to 10s. 6d. per yard; it is exceedingly soft and supple. Bengaline remains in great favour, and this beautiful material may be had in black and in an extensive range of colours, at qualities varying from 2s. 11d. to 6s. 11d. per yard; a very nice useful bengaline for ordinary purposes costs 3s. 11d. per yard. The Empress at 2s. 11½d. per yard, is a soft twilled silk, having more substance than surah, and made in all the fashionable colours for day and evening wear; shot silks, so useful for foundations, linings, and jupons, are 2s. 6½d. per yard in all colours, and a perfectly marvellous real China silk, 28 inches wide, costs only 1s. 11¾d. per yard. All of these silks will be found excellent value, for they are throughout of good quality, and the choice of colours is extraordinary. As to the China silks, they are in lovely shades, and are invaluable both for evening dresses and for draping furniture.

Woollens are well represented in this house; specially attractive are some diagonals embroidered with silk and silver thread, and some very fine beiges with designs worked in cord and silk, each design forming an ornament for the edge of a broad pleat in front of the skirt. The broché woollens, and those with large hairy spots, are in the newest designs and colours, and there are some excellent Amazon cloths in beautiful colours, at 4s. 3d. per yard, 54 inches wide, which it would be difficult to surpass.

The mantle department is well-stocked with models of the fashionable capes in coloured cloth and other materials, ornamented with braiding or passementerie; lady-like mantles in silk trimmed with jet and lace, in plush and silk, etc., are also shown, and there are some capital travelling cloaks and capes made of checked Scotch shawls bordered with fringe.

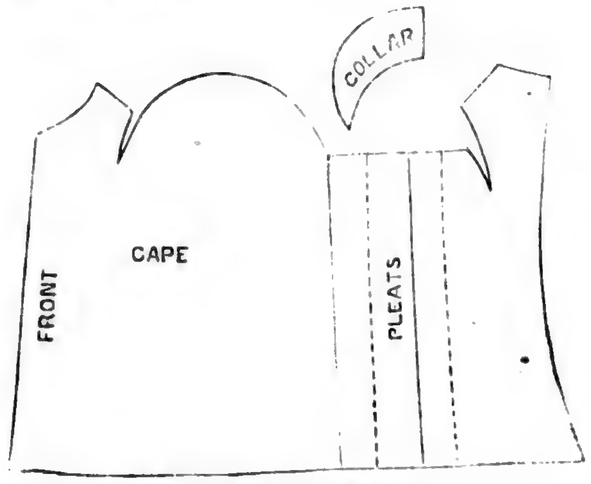
It is impossible to describe in detail the fashionable bonnets and hats; such light and airy structures as these must be seen to be understood, and it must suffice for me to say that at Messrs. Garrould's all the styles and colours in vogue may be seen in their prettiest and most coquettish forms; there are charming broad brimmed black lace hats trimmed with wide ribbon and flowers, both hats and capotes in the delicate lace straws lined with velvet that are amongst the best of the novelties in millinery, and bonnets in jet and chiffon, jet and tulle, and jet and velvet; great taste is displayed in the arrangement of the trimming and much novelty in the shapes.

THE SILKWORM.

Our * Lesson * in * Dressmaking: * No. * 56.

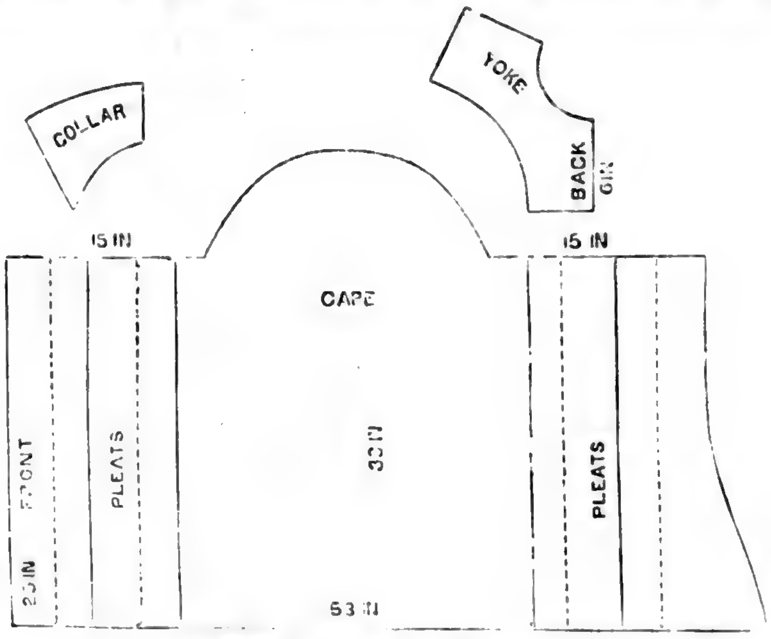
CAPES AND PELERINES.

THE most fashionable outdoor vêtement this season is undoubtedly the cape, which may be made of almost any length, ending at any point between the waist and the knees, and in an extraordinary variety of ways.



No. 1. Fashionable Cape.

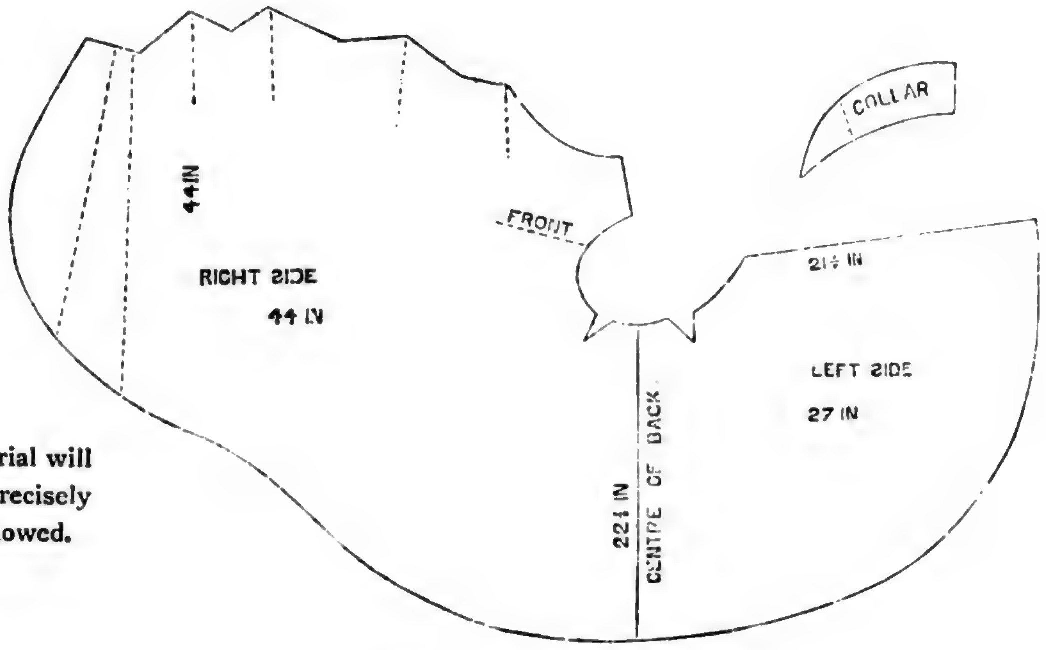
Our diagram, No. 1, illustrates one of the most elegant and popular forms of this popular vêtement, and we have therefore selected it for our Cut-out Paper Pattern. The cape consists of two breadths of material, joined by a curved seam, to fit the figure down the centre of the back. The front is sloped a little to give the necessary extra width at the edge; the material behind the shoulder is pleated up in two pleats, which fall straight to the edge; the plain line shows the outer fold of each pleat, the dotted line the inner fold; the pleats are, of course, folded towards the back, and start from the seam over the shoulder; a little below the waist they are tacked together inside the cape to prevent them from flying about; the rounded part forming the sleeve is gathered, and raised considerably at the shoulder. The waist-band is joined to the cape at the centre seam behind, and again on each side about 3 or 4 inches from the seam. The Medici collar completes the cape. The trimming consists of a handsome yoke of plain or beaded passementerie laid on the cape, with deep fringe falling from it; the collar is covered with similar trimmings, and bordered with feathers. The edges are simply turned in against the silk lining, and need no other trimming. In many cases, where the width of the material will allow it, a third pleat is made behind the shoulder. This is precisely like the others, and the extra width for it can be calculated and allowed.



No. 2. Cape with Yoke.

The cape, No. 2, is another excellent model, and very easy to make. The front and back parts of the cape, for a distance of 15 inches from the shoulder on each side, are pleated up in two flat pleats, folded towards the centre, and mounted on a square yoke 5½ inches deep in front and 6 inches deep at the back. The part over the shoulder is gathered and raised in the usual manner. The curved seam down the back is tied in like cape No. 1; the pleats are allowed to fall free from the chest and back. The cape measures 53 inches across at the edge, but can be made of narrower material by joining on the extra width at one of the inner folds of the pleats, the dotted lines on the diagram. As all the measurements are given, our readers will find no difficulty in cutting a full-sized pattern from the diagram. The yoke, and square Medici collar should be covered with passementerie.

No. 3 is a rather more complicated pattern, but very elegant, and as the cape is illustrated at Fig. 1, on page 4, skilful cutters will find no great difficulty in making it. The left side is an ordinary circular cape, falling in easy folds from the shoulder to the edge, and fitted at the neck by one small pleat. The seam down the centre of the back is quite straight, and the selvedge way of the material. The right side, which forms the drapery, measures exactly 44 inches from the seam down the back to the extreme end of the rounded part on the further edge, and, supposing the cape to be cut from a straight piece of material, a depth of 44 inches must be allowed for the highest point of the pleats, measured from a straight line drawn from the lower edge of the seam down the back. The pleats at the top are folded close together till the whole length is reduced to 5 inches, and this is the part that is fastened up on the left shoulder. The long dotted lines show the folds of the outside pleats, the short lines show the remaining pleats; the weight of the material will keep these in position, and make them fall in the easy folds of the diagram.



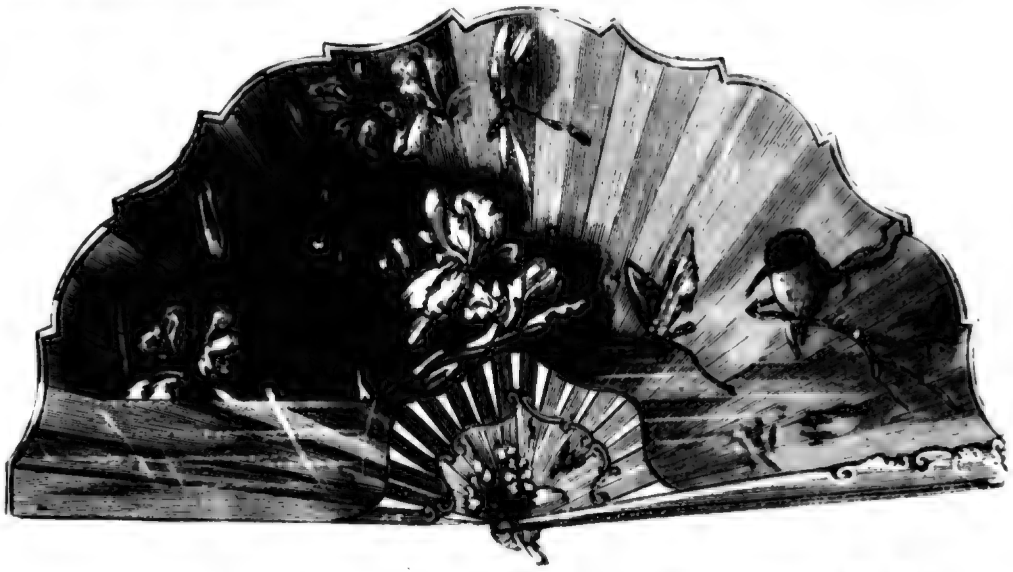
No. 3. Cape with Draped Front.

Capes are generally made of fine, glossy, habit cloth, in black or colours, but vigogne is also used to a considerable extent, especially in black, and capes are frequently made of the dress material when this is of a suitable texture.

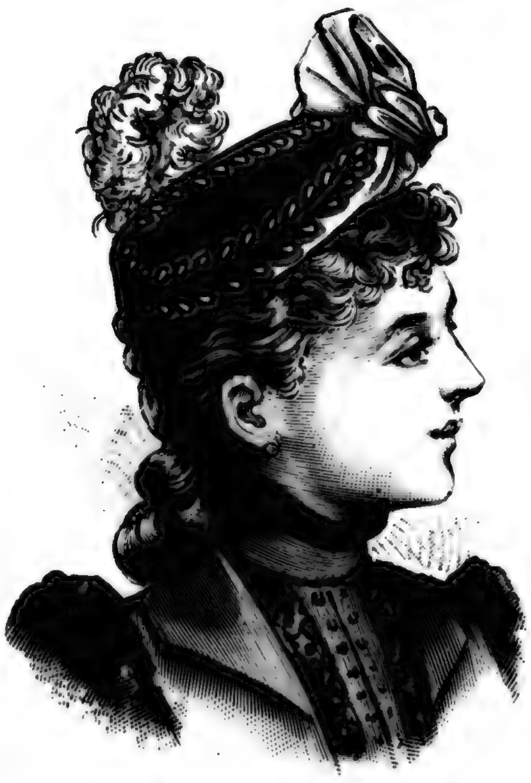
Long and semi-long mantles are made in the same way as these pèlerines, and some of these are particularly stylish, this being caused in no small degree by the trimming used. A beautiful model is of very fine black cloth, lined throughout with pale rose pink merveilleux. This is drawn in to fit the figure at the back, the sleeve portion hanging in very full pleats, and the fitted part most exquisitely embroidered with gold thread and cord, some of the work being raised a good height from the background. Finishing this is a border of black ostrich feather trimming flecked with gold, which is also used to cover the collar.

Notes on News.

We are happy to record the formation of the Nurses' Co-operative Society, if only because a course of lectures and clinical instruction will be provided, in order that the knowledge of the nurses may not get out of date. At present, a nurse, once certificated, need learn no more, and has no opportunity of learning more, save as it may be forced on her by her personal experience. New discoveries, new treatments, are not imparted to her, and we may be worse off in the care of a nurse whose certificate is years old than in that of an apprentice hand at a hospital. There are other inducements, of course. The Society will pay their members the full amount of their earnings, saving a certain percentage for expenses, whereas hitherto a nurse gaining two guineas a week may not be paid by the "middleman" more than twenty pounds a year. At the same time it should not be forgotten that although a nurse belonging to an Institution or Association does not receive anything like the whole amount of the money she earns, still her personal expenses are very small, and she is relieved from all responsibility with regard to finding fresh engagements, or providing for herself between her engagements. The Institution to which she belongs relieves her of all care and anxiety on both points, and finds her a home when she requires it in the intervals between "cases," and also provides a good part of her clothing. Still the new system will, we hope, tend to lower the fees required for nursing, since there are many who would willingly employ professional aid, but cannot pay the exhorbitant amount that is now asked for it. The registers of the Society will be open to anyone who wishes to see them, so that he can engage any nurse he prefers, at the salary there specified. The offices are 8, New Cavendish Street.



Fan in shaded Nile green gauze with painted subject of dragon-flies, birds, and white iris; the upper and lower edges cut out in a series of scallops. Sticks and guard of gilded wood.



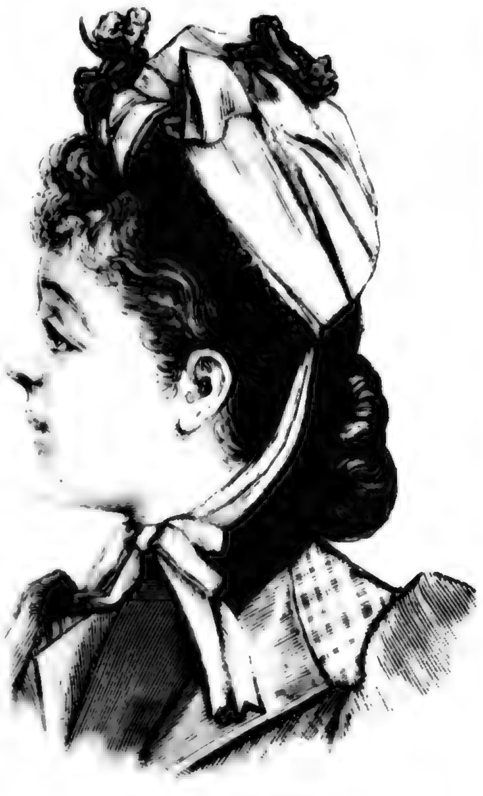
The Ninon Toque.

Toque of moss green velvet with open gold passementerie on the brim and up the centre of the crown. Drapery of maize coloured crépon under the brim ending in a bow in front, at the back a plume of feathers to match. Strings of moss green velvet.

It seems to matter very little where a woman carries her purse, the pickpocket is sure to have it sooner or later, unless some of the ingenious devices specially invented for the purpose of outwitting that undeserving person are resorted to. The Lock-Pocket is one of these, but this invention is useless to ladies who habitually carry their purses in their hands, and occasionally lose them in consequence.

The "Sylvia Purse Guard" is the device that ladies who carry their purses in this way should secure, as it allows them to continue carrying the purse in the hand, and yet it makes it impossible for them to mislay or lose it. The Guard consists of a silver chain with a swivel at one end and finger ring at the other. This chain is passed through a ring attached by a knob to one side of the purse, then round the wrist and fastened by means of the swivel like a bracelet, the ring at the other end being slipped over the middle finger. This brings the purse easily in the hollow of the hand, or it may be allowed to hang from the chain. In either case it is quite secure. It is the invention of Mr. H. Beith, of 9, Gloucester Rd., Redhill, from whom it may be procured at the small cost of 2s.

"Our Baby" is the appropriate title of a little book on the management of infants, by Mrs. Langton Hewer, and published by John Wright & Co., of Bristol. It is intended especially for the guidance of young mothers and nurses, whose want of knowledge and inexperience are a terror to themselves and a danger to the baby. Every young mother, and most young nurses, are naturally anxious to treat the baby and bring it up in the right way, but are utterly ignorant as to what is the right way; in "Our Baby" they will find all the information that can be needed, both as to the general treatment of healthy infants, and the special care that is needed in different cases of weakness, disease, imperfections, etc. The food, clothing, ventilation, exercise, sleep, even the troubles and accidents are all taken into account, and the book is compiled in a manner sufficiently scientific to be really useful, and is at the same time readable and easy to understand. The book is one that may be recommended as a valuable addition to nursery literature.



The Linotte Capote.

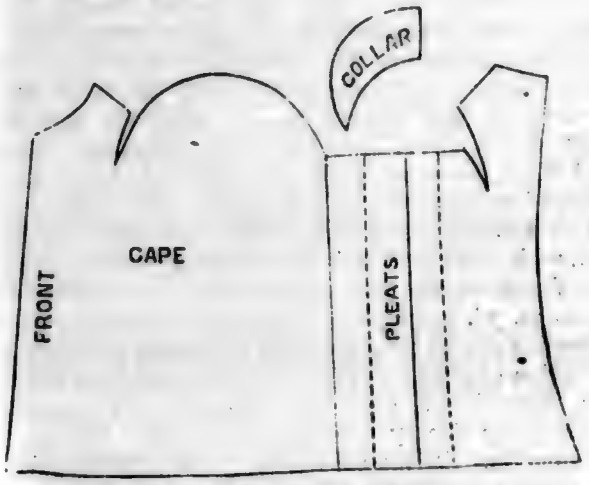
Draped crown of cream cloth and brim of closely curled black feathers. Bow of cream velvet in front and jet and lace ornaments.

The new Wax-work Exhibition opened by Mr. Louis Tussaud, in Regent Street, is a place that children will delight in, for here they will meet, as large as life, all the heroes and heroines of nursery lore, in surroundings that make it absolutely impossible to fail to recognise them at once. The giants, being a trifle too large to be exhibited entire, are shown only in part, the head and hands of one, and the boots of another, but such boots!

⇝ Our * Lesson * in * Dressmaking: * No. * 56. ⇜

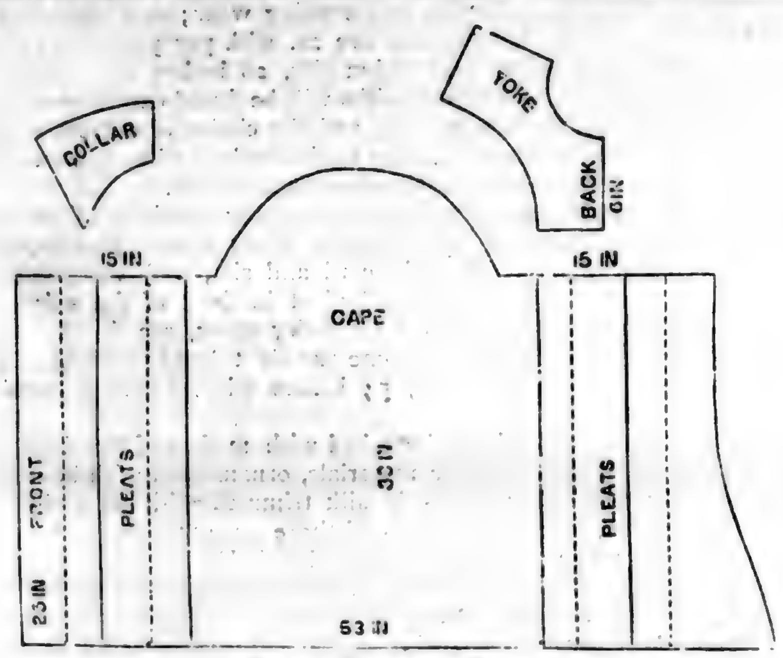
CAPES AND PELERINES.

THE most fashionable outdoor vêtement this season is undoubtedly the cape, which may be made of almost any length, ending at any point between the waist and the knees, and in an extraordinary variety of ways.



No. 1. Fashionable Cape.

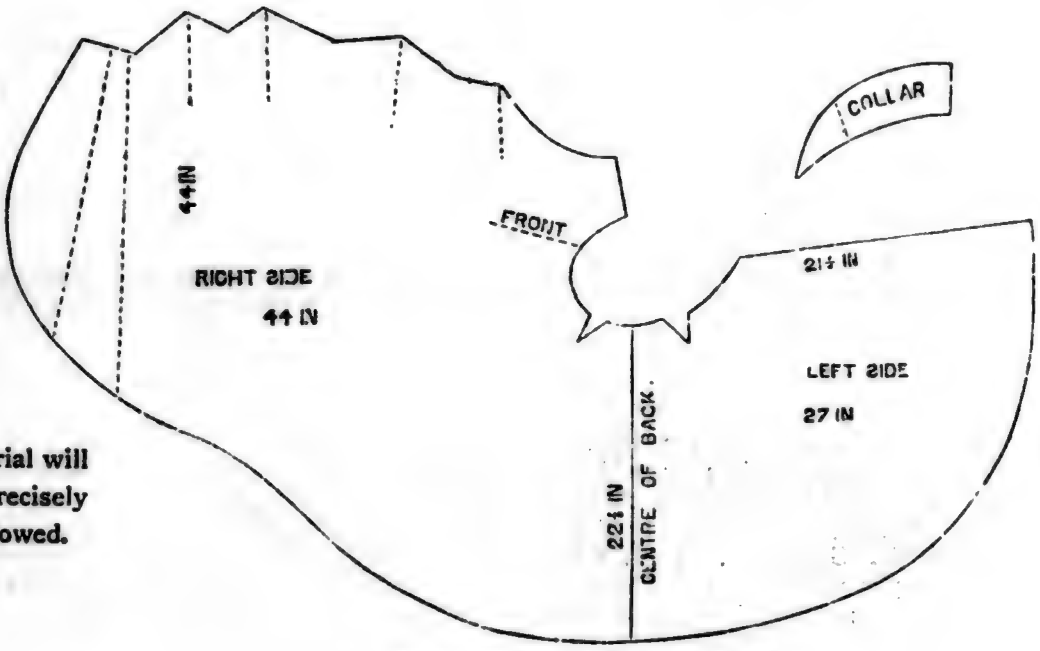
Our diagram, No. 1, illustrates one of the most elegant and popular forms of this popular vêtement, and we have therefore selected it for our Cut-out Paper Pattern. The cape consists of two breadths of material, joined by a curved seam, to fit the figure down the centre of the back. The front is sloped a little to give the necessary extra width at the edge; the material behind the shoulder is pleated up in two pleats, which fall straight to the edge; the plain line shows the outer fold of each pleat, the dotted line the inner fold; the pleats are, of course, folded towards the back, and start from the seam over the shoulder; a little below the waist they are tacked together inside the cape to prevent them from flying about; the rounded part forming the sleeve is gathered, and raised considerably at the shoulder. The waist-band is joined to the cape at the centre seam behind, and again on each side about 3 or 4 inches from the seam. The Medici collar completes the cape. The trimming consists of a handsome yoke of plain or beaded passementerie laid on the cape, with deep fringe falling from it; the collar is covered with similar trimmings, and bordered with feathers. The edges are simply turned in against the silk lining, and need no other trimming. In many cases, where the width of the material will allow it, a third pleat is made behind the shoulder. This is precisely like the others, and the extra width for it can be calculated and allowed.



No. 2. Cape with Yoke.

The cape, No. 2, is another excellent model, and very easy to make. The front and back parts of the cape, for a distance of 15 inches from the shoulder on each side, are pleated up in two flat pleats, folded towards the centre, and mounted on a square yoke 5½ inches deep in front and 6 inches deep at the back. The part over the shoulder is gathered and raised in the usual manner. The curved seam down the back is tied in like cape No. 1; the pleats are allowed to fall free from the chest and back. The cape measures 53 inches across at the edge, but can be made of narrower material by joining on the extra width at one of the inner folds of the pleats, the dotted lines on the diagram. As all the measurements are given, our readers will find no difficulty in cutting a full-sized pattern from the diagram. The yoke, and square Medici collar should be covered with passementerie.

No. 3 is a rather more complicated pattern, but very elegant, and as the cape is illustrated at Fig. 1, on page 4, skilful cutters will find no great difficulty in making it. The left side is an ordinary circular cape, falling in easy folds from the shoulder to the edge, and fitted at the neck by one small pleat. The seam down the centre of the back is quite straight, and the selvedge way of the material. The right side, which forms the drapery, measures exactly 44 inches from the seam down the back to the extreme end of the rounded part on the further edge, and, supposing the cape to be cut from a straight piece of material, a depth of 44 inches must be allowed for the highest point of the pleats, measured from a straight line drawn from the lower edge of the seam down the back. The pleats at the top are folded close together till the whole length is reduced to 5 inches, and this is the part that is fastened up on the left shoulder. The long dotted lines show the folds of the outside pleats, the short lines show the remaining pleats; the weight of the material will keep these in position, and make them fall in the easy folds of the diagram.

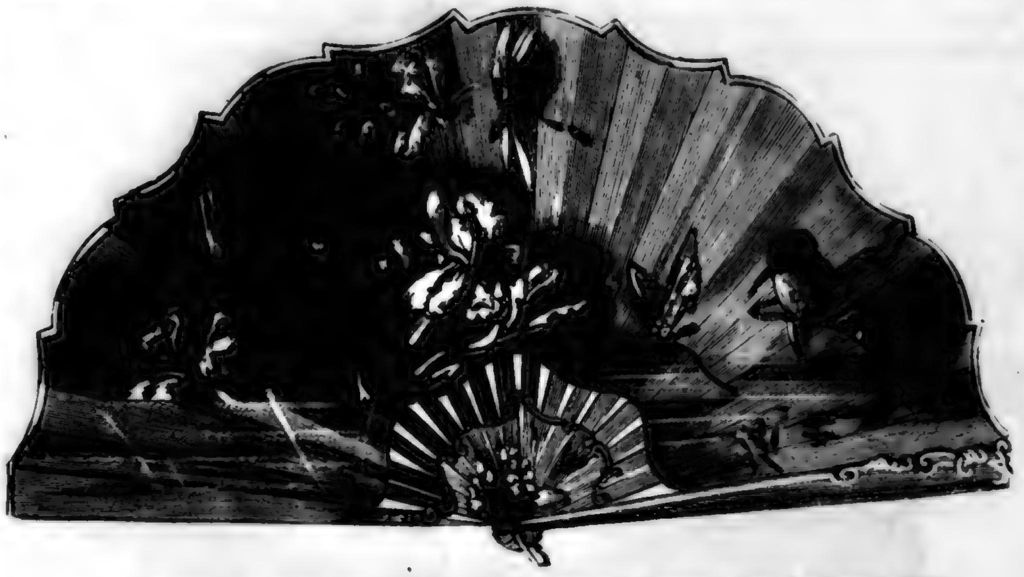


No. 3. Cape with Draped Front.

Capes are generally made of fine, glossy, habit cloth, in black or colours, but vigogne is also used to a considerable extent, especially in black, and capes are frequently made of the dress material when this is of a suitable texture.

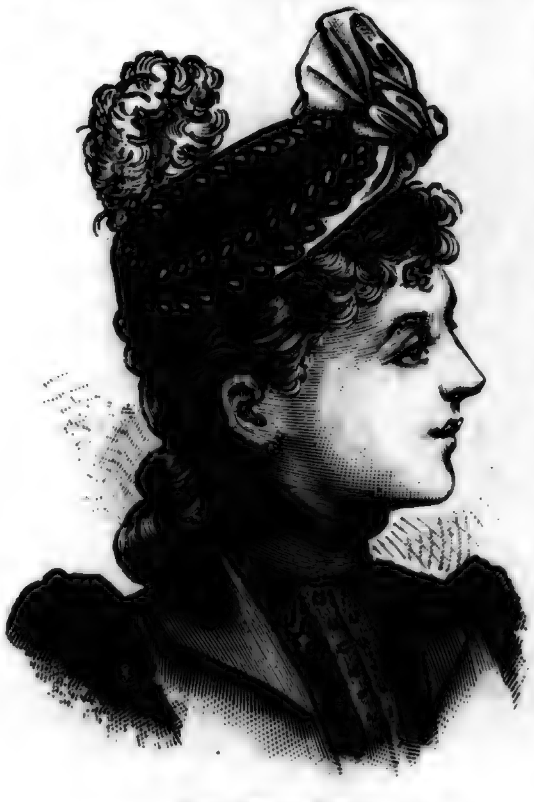
Long and semi-long mantles are made in the same way as these pèlerines, and some of these are particularly stylish, this being caused in no small degree by the trimming used. A beautiful model is of very fine black cloth, lined throughout with pale rose pink merveilleux. This is drawn in to fit the figure at the back, the sleeve portion hanging in very full pleats, and the fitted part most exquisitely embroidered with gold thread and cord, some of the work being raised a good height from the background. Finishing this is a border of black ostrich feather trimming flecked with gold, which is also used to cover the collar.

Notes on News.



Fan in shaded Nile green gauze with painted subject of dragon-flies, birds, and white iris; the upper and lower edges cut out in a series of scallops. Sticks and guard of gilded wood.

WE are happy to record the formation of the Nurses' Co-operative Society, if only because a course of lectures and clinical instruction will be provided, in order that the knowledge of the nurses may not get out of date. At present, a nurse, once certificated, need learn no more, and has no opportunity of learning more, save as it may be forced on her by her personal experience. New discoveries, new treatments, are not imparted to her, and we may be worse off in the care of a nurse whose certificate is years old than in that of an apprentice hand at a hospital. There are other inducements, of course. The Society will pay their members the full amount of their earnings, saving a certain percentage for expenses, whereas hitherto a nurse gaining two guineas a week may not be paid by the "middleman" more than twenty pounds a year. At the same time it should not be forgotten that although a nurse belonging to an Institution or Association does not receive anything like the whole amount of the money she earns, still her personal expenses are very small, and she is relieved from all responsibility with regard to finding fresh engagements, or providing for herself between her engagements. The Institution to which she belongs relieves her of all care and anxiety on both points, and finds her a home when she requires it in the intervals between "cases," and also provides a good part of her clothing. Still the new system will, we hope, tend to lower the fees required for nursing, since there are many who would willingly employ professional aid, but cannot pay the exhorbitant amount that is now asked for it. The registers of the Society will be open to anyone who wishes to see them, so that he can engage any nurse he prefers, at the salary there specified. The offices are 8, New Cavendish Street.



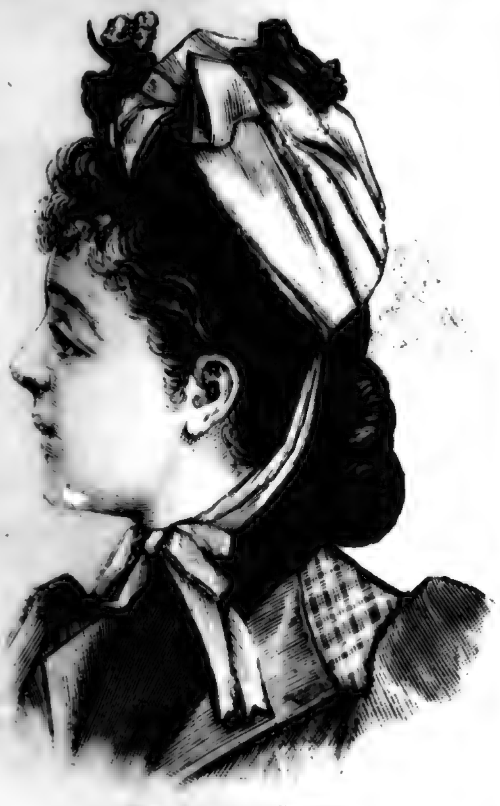
THE NINON TOQUE.

Toque of moss green velvet with open gold passementerie on the brim and up the centre of the crown. Drapery of maize coloured crêpon under the brim ending in a bow in front, at the back a plume of feathers to match. Strings of moss green velvet.

It seems to matter very little where a woman carries her purse, the pickpocket is sure to have it sooner or later, unless some of the ingenious devices specially invented for the purpose of outwitting that undeserving person are resorted to. The Lock-Pocket is one of these, but this invention is useless to ladies who habitually carry their purses in their hands, and occasionally lose them in consequence.

The "Sylvia Purse Guard" is the device that ladies who carry their purses in this way should secure, as it allows them to continue carrying the purse in the hand, and yet it makes it impossible for them to mislay or lose it. The Guard consists of a silver chain with a swivel at one end and finger ring at the other. This chain is passed through a ring attached by a knob to one side of the purse, then round the wrist and fastened by means of the swivel like a bracelet, the ring at the other end being slipped over the middle finger. This brings the purse easily in the hollow of the hand, or it may be allowed to hang from the chain. In either case it is quite secure. It is the invention of Mr. H. Beith, of 9, Gloucester Rd., Redhill, from whom it may be procured at the small cost of 2s.

"Our Baby" is the appropriate title of a little book on the management of infants, by Mrs. Langton Hewer, and published by John Wright & Co., of Bristol. It is intended especially for the guidance of young mothers and nurses, whose want of knowledge and inexperience are a terror to themselves and a danger to the baby. Every young mother, and most young nurses, are naturally anxious to treat the baby and bring it up in the right way, but are utterly ignorant as to what is the right way; in "Our Baby" they will find all the information that can be needed, both as to the general treatment of healthy infants, and the special care that is needed in different cases of weakness, disease, imperfections, etc. The food, clothing, ventilation, exercise, sleep, even the troubles and accidents are all taken into account, and the book is compiled in a manner sufficiently scientific to be really useful, and is at the same time readable and easy to understand. The book is one that may be recommended as a valuable addition to nursery literature.



THE LINOTTE CAPOTE.

Draped crown of cream cloth and brim of closely curled black feathers. Bow of cream velvet in front and jet and lace ornaments.

The new Wax-work Exhibition opened by Mr. Louis Tussaud, in Regent Street, is a place that children will delight in, for here they will meet, as large as life, all the heroes and heroines of nursery lore, in surroundings that make it absolutely impossible to fail to recognise them at once. The giants, being a trifle too large to be exhibited entire, are shown only in part, the head and hands of one, and the boots of another, but such boots!

Current Fashions in London.

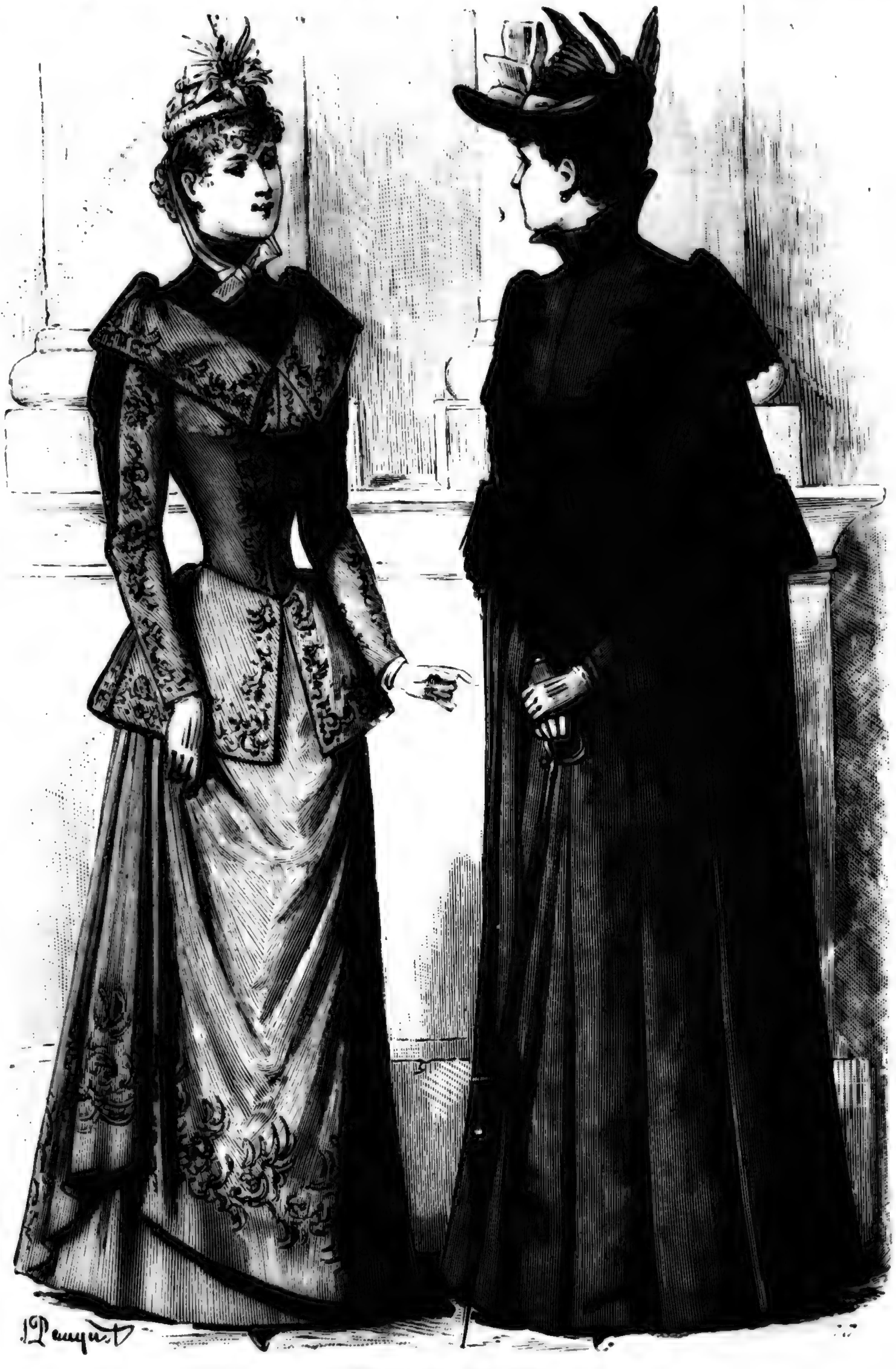
FICKLE April always brings one thing in her train, and that is new clothing, as with the proverbial month of smiles and tears we always assume new attire, presumably calculated to match the fresh garb of the year.

By this time, moreover, the fashions proper, destined for wear during the next few months, or, to be quite correct, weeks, are almost if not definitely decided upon, and everything excepting maybe minute details, which are always open to variation and modification, if not improvement, quite settled, so that would-be wearers have only to look around, and from out of the multitude of novelties or revivals, as the case may be, select such as seem most pleasing to the eye, the taste, and last, but certainly not least, the pocket.

Amongst dress materials the choice is practically unlimited, all makes and colours being *en évidence*, but those who would be ultra-fashionable will do well to fix upon one of the many shades of heliotrope, or parma violet as it is frequently termed, as according to present ideas this promises to be the fashionable colour of the moment. Next to this will, we fancy, rank green in all its varieties, ranging from delicate eau de Nil to deep bronzes, olives, and myrtles, green being a tint which invariably comes to the fore at the first approach of spring, probably on account of its harmonising so completely with the uniform of Mother Nature, and strange to say, despite all predictions to the contrary, the springtide fashions always bring with them a revival of green which, especially in light shades, lasts at least for some weeks.

Whilst on this subject, we may as well describe two charming toilettes in the above-mentioned shades. The first is of crépon, or crape cloth, in a lovely tone of parma violets, resembling, as nearly as possible, the flower from which it obtains its name.

The skirt, which is slightly gathered into the band all round, has at the foot a rather deep border formed of a trellis work, carried out in narrow ribbon velvet so dark as to be almost an old-fashioned purple. The bodice is gathered at the throat, and then left in small pleats, which are confined below the bust by a corselet of the velvet trellis work, which keeps the pleats firmly in place. Below the corselet the fullness is extended to make a long basque, which is turned up as a double frill at the edge. The sleeves are very full to the elbow, below which they are drawn into a cuff of trellis work.

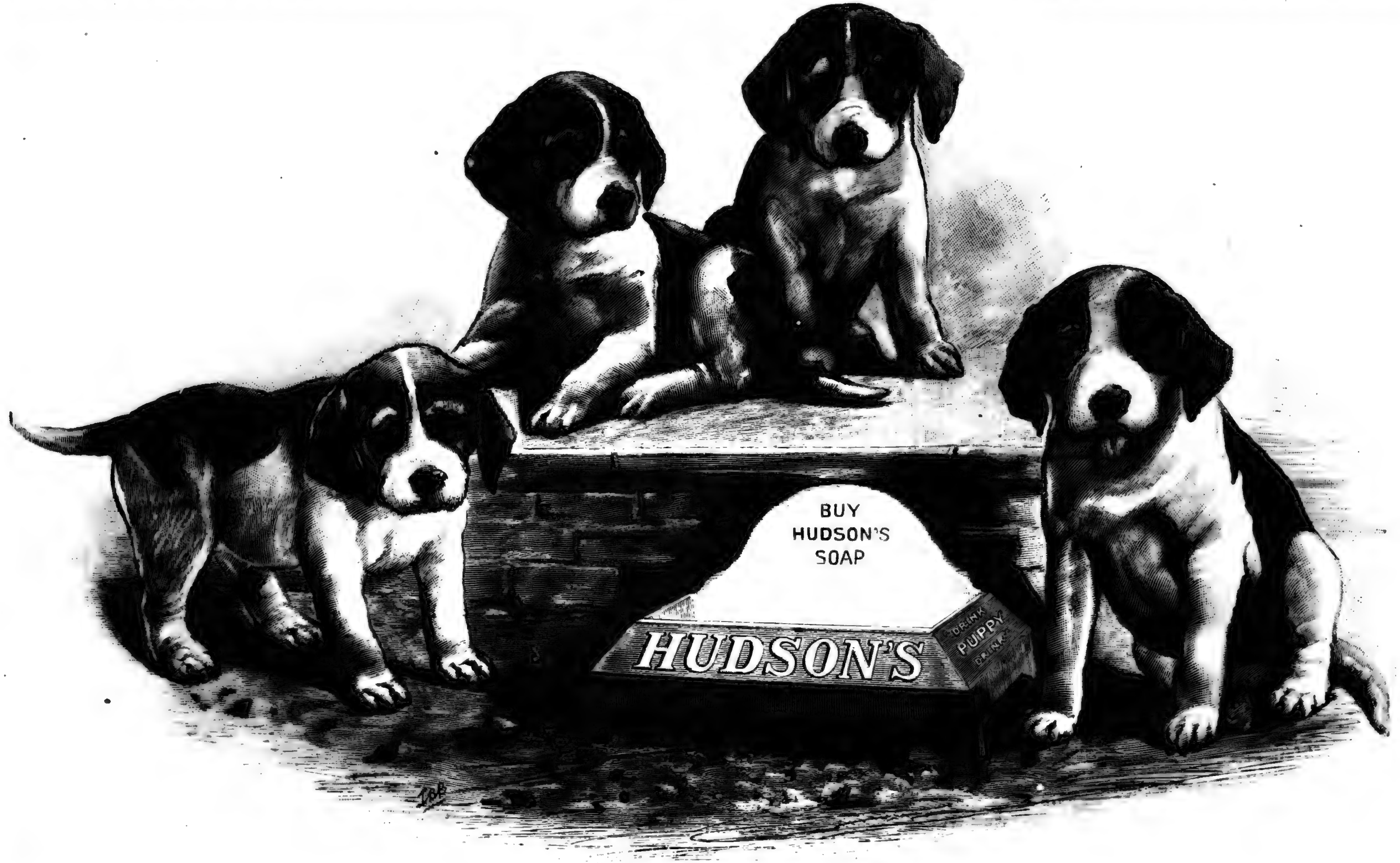


Promenade Costumes.
For Prices, etc., of Paper Models and Flat Patterns, see end of Descriptions.

The second gown is in a delicate green Indian cashmere, the colour being that known as chartreuse, trimmed with black faille Française. The skirt, of the former material, is very plain, being gored so as to fit as nearly as possible to the figure, and adorned round the hem with three small flounces of the black silk, set closely one upon the other and each "pinked out" at the edge, the effect being very pretty. In the corsage the back is entirely of black silk, except for a small pointed yoke of green cashmere let in at the top of the neck, the fronts being of cashmere very prettily draped, and fastening invisibly under the left arm, the draperies being drawn down to below the waist, where they are caught by a large cut jet buckle. In the sleeves the lower part is of silk and the upper of cashmere, ruffled across from seam to seam and raised very high on the shoulders. To complete this is a rather flat hat of black chip, trimmed only with a ribbon bow and a trail of shaded pink roses with foliage.

For walking dresses, however, speaking generally, tweeds of all descriptions are undoubtedly favourites, these being, as a rule, made with perfectly plain skirts; some have the hem turned up on the right side, whilst others have only several rows of machine stitching or a row of silk cord marking the hem, and some nothing at all beyond the ordinary deep hem usually adopted by tailors, and at least one half of the bodices are in the style known as the Newmarket.

Myra.



"DRINK, PUPPY, DRINK!"

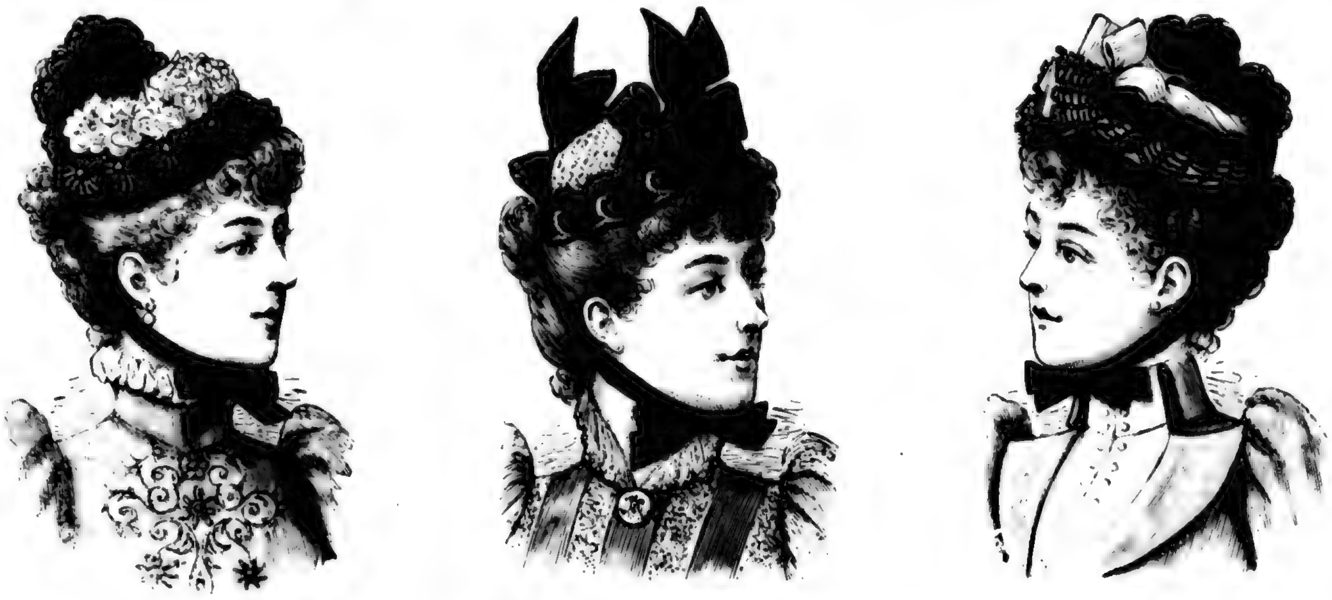
A Study from Life. The Water Trough respresented is one of those supplied by the Proprietors of Hudson's Soap to Shopkeepers, with a request that they may be placed on the pavement during the Summer Months for Thirsty dogs.

"The Luxury of Pure Sweet Linen." The Family Wash of a large or small Household can be quickly done with ease and economy by using HUDSON'S EXTRACT OF SOAP. Hudson's makes clothes white as snow; sweet as roses; fresh as sea breezes. HUDSON'S EXTRACT OF SOAP is a perfect hard-water soap, a cold-water soap, a soft-water soap, a hot-water soap. HUDSON'S IS UNRIVALLED FOR ALL CLEANSING AND PURIFYING PURPOSES. The Sweetest, Healthiest Homes are those where HUDSON'S EXTRACT OF SOAP is in daily use. Sold in ¼-lb. packets, in dozens and half-dozens, for family use.

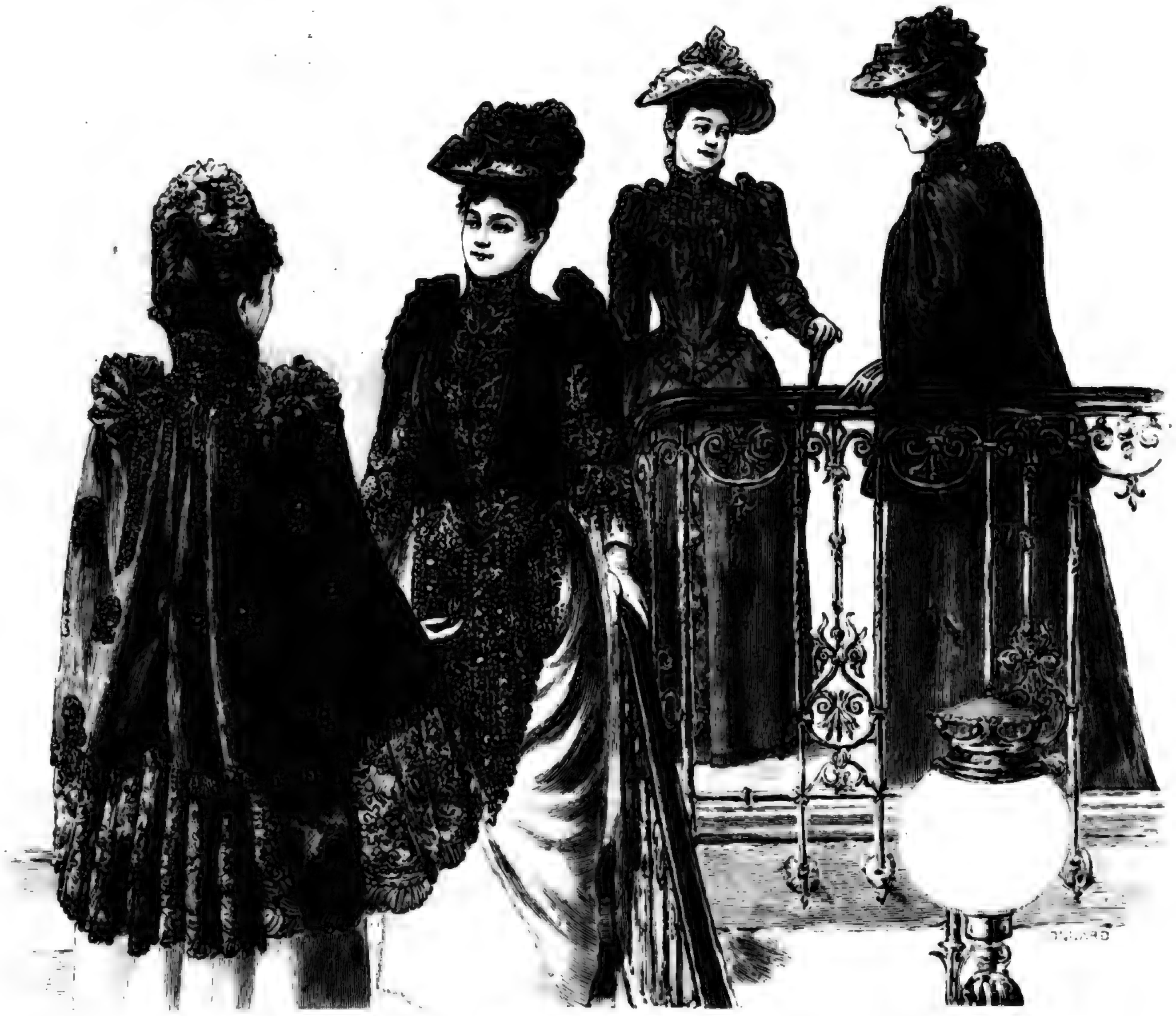
Spring Novelties at Les Grands Magasins du Louvre, Paris.

THE novelties for spring wear have never been prettier than they are this year, nor have the various departments of the Grands Magasins du Louvre ever been better supplied with fresh and charming models of bonnets, dresses, and mantles, so elegant and lady-like in style as to suit the most refined and fastidious tastes, yet so moderate in price as to meet the requirements of ladies who are economical from choice or necessity.

It is a curious fact that all the extravagant models in millinery seem to have found their way to London, where such a thing as a reasonable bonnet or hat is rather scarce at present, but in Paris this is not the case, especially at Les Grands Magasins du Louvre, where innumerable models of elegant, tasteful, and wearable chapeaux are to be found. It is quite refreshing, after being satiated with over-trimmed and over-elaborated millinery, to turn to such simple, lady-like capotes as the three I have chosen for illustration this month.



No. 1. New Chapeaux and Capotes.



No. 2. Fashionable Vetements: Models from Les Grands Magasins du Louvre, Paris.

The first of these has a brim of jet shell-shaped scallops; above these is a wreath of roses, and at the back a plume of black feathers. The price is 25s. Fig. 2 has the crown of fancy gold tissue and brim of gold and jet galon; the trimming consists of bows of velvet, and the price is 29s. Fig. 3 is a very pretty capote, composed of fine jet and lace, and trimmed with a torsade and bow of velvet, and plume of small feathers. The price is £1 15s. 6d. These prices include all charges of packing, bonnet box, and carriage to the residence of any of our readers who feel tempted to order one of the bonnets through Myra's Journal.

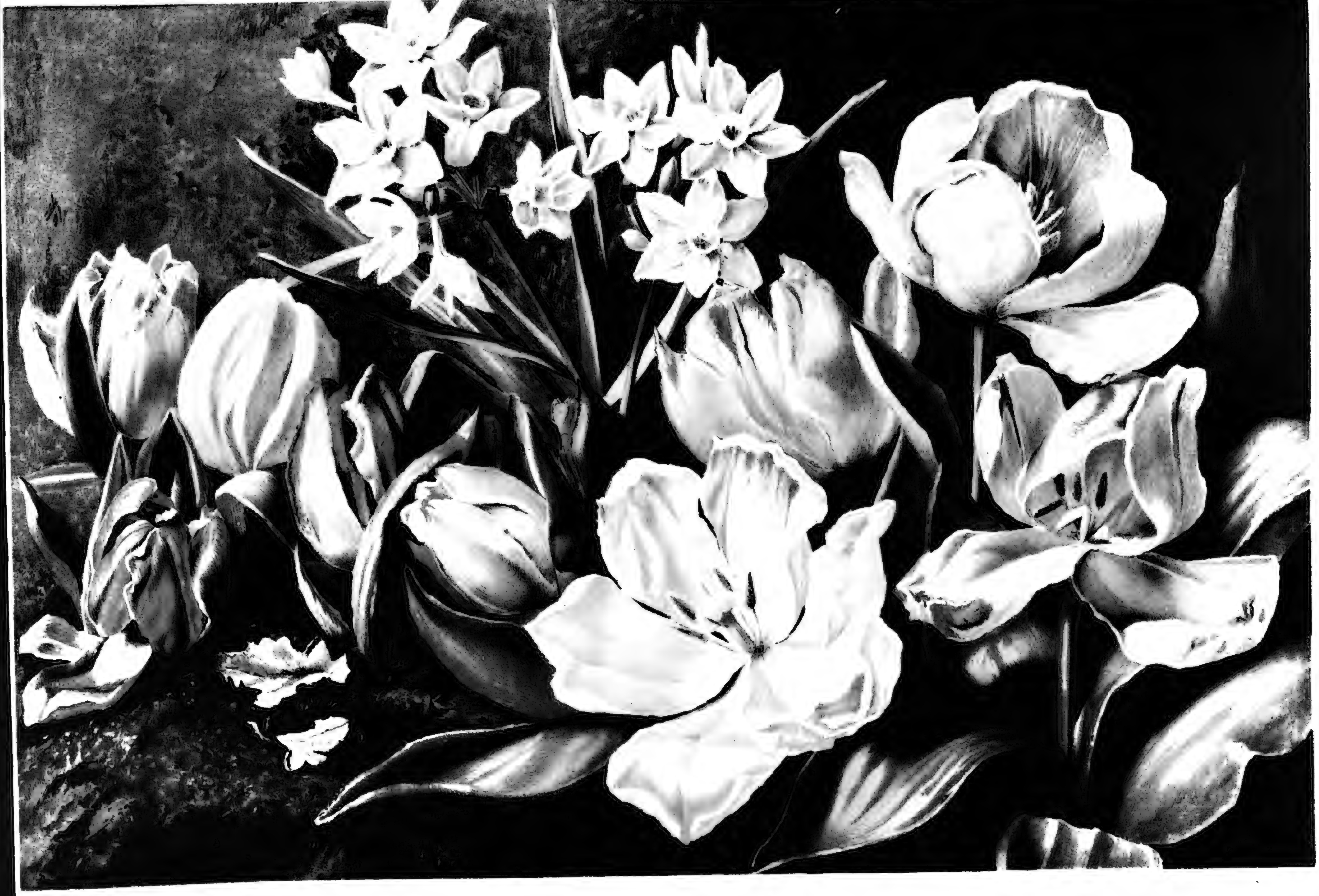
The pèlerine, in all its endless varieties, but always practical and always pretty, is the reigning favourite amongst vêtements. Fig. 1 of No. 2 is a very elegant model in *royale* silk or bengaline, lined with silk, edged with a deep flounce of lace, and ornamented with a fringed yoke and collar, and detached motifs of finely-cut jet. The price of this lady-like vêtement is £4 2s. 6d. Fig. 4 of the same illustration is a simpler and less costly model, the price being £2 10s. in black bengaline of good quality, with a yoke, Medici collar, and epaulets trimmed with jet passementerie.

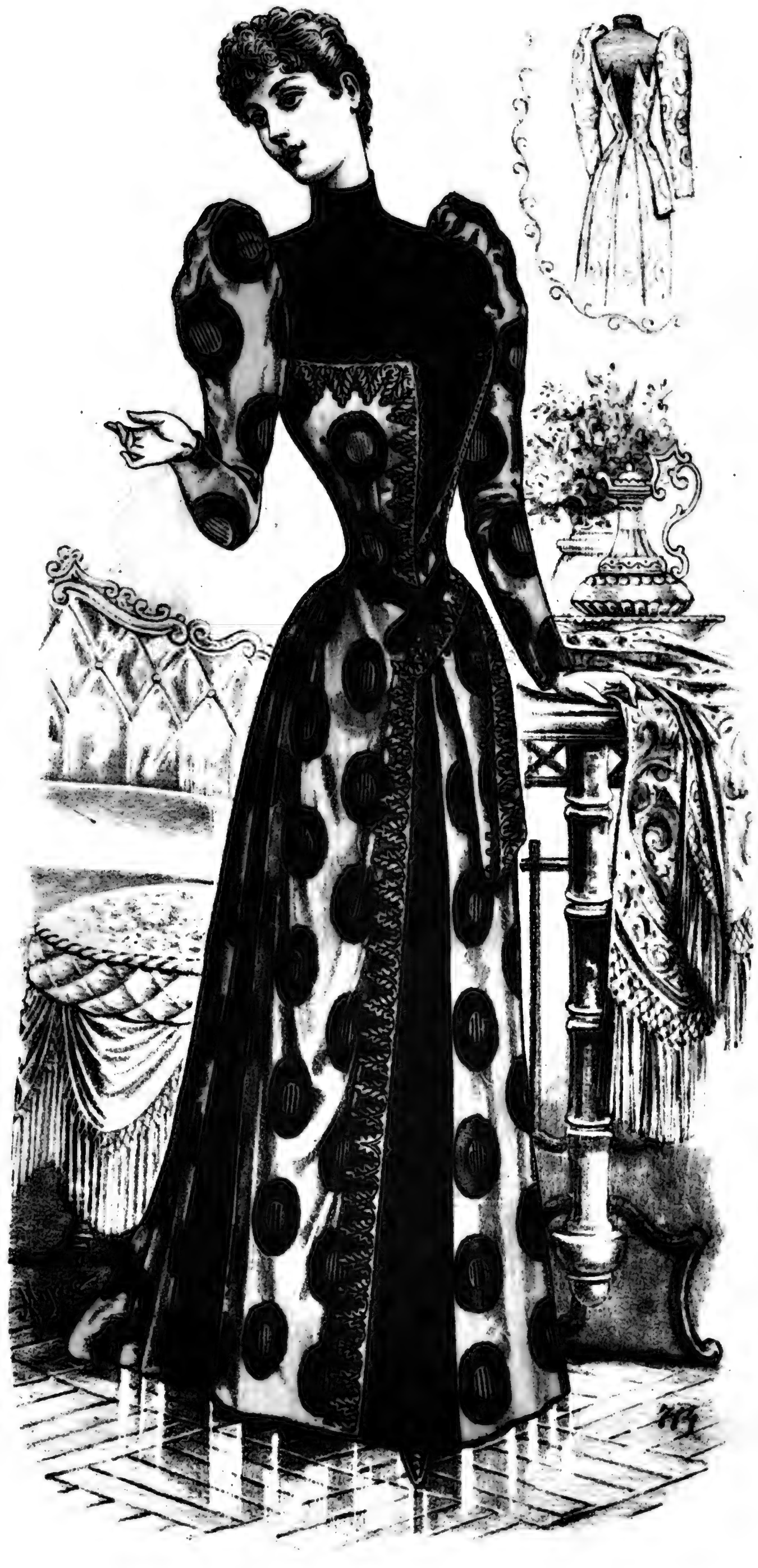
The elegant vêtement, fig. 2, has pèlerine sleeves, attached to a pointed corsage with pleated fronts; it is made in two qualities; in bengaline, lined with silk, the price is £2 18s. 6d.; in velvet, lined with surah, £3 18s. 6d. In either case the rich trimming of jetted passementerie and fringe is the same.

The redingote, fig. 3, is a dust, not waterproof, vêtement, and may be had in black or shot merveilleux at £2 15s. 6d., or in grey silésienne, which is shower-proof, at £2 9s. 6d.

Myra.

EXTRA SUPPLEMENT TO "MYRA'S JOURNAL," April 1st, 1891.





"MAYSON BEETON," 204, Regent Street,
LONDON, W.,

The Queen says—"IT IS VERY SWEET & FRAGRANT."
CARTER'S
"Royal Surrey"
LAVENDER WATER
Distilled from "Mitcham Lavender"
In Bottles 1/3, 2/6, 3/-, 3/6, 6/6, 10/6, & 21/- Post Free.
PERFECTION OF OLD ENGLISH PERFUMES
Miss NORREYS, Terry's Theatre, writes:—"Yours is indeed 'sweet lavender,' fresh and fragrant."
"There is no sweeter perfume."—The Lady.
FRANCIS CARTER, LAVENDER DISTILLER, CARSHALTON, SURREY.
Wholesale Agent, HENRY C. QUELCH, Ludgate Square, London, E.C

Haddon's
BY ROYAL WARRANT TO HER MAJESTY.
By Royal Warrant to H.R.H. Princess of Wales.
ROYAL SERGES
The Queen says:—"Messrs. HADDON'S Serges are the very best that are made in England."
AND OTHER
PURE DRESS FABRICS
Comprise all the Choicest Novelties of the season, and are constantly worn by H.R.H. the Princess of Wales, and other Ladies of the most cultured taste throughout the World
NEW TENNIS AND BOATING FLANNELS.
NEW EXMOOR TWEEDS.
Patterns on approval, Post Free. Any Length Cut. *Carriage Paid on Parcels over 20s. to any part of the U.K.*
HADDON & SON,
ROYAL WOOLLEN COMPANY, WELLINGTON, SOMERSET.

SHETLAND
HOMESPUN
TWEEDS
Are woven on the old-fashioned hand looms, the colors are Greys and Browns, these again are varied by simple designs in "Stripes," "Diagonals," and "Checks," one of the oldest patterns being called the "herring-bone. The Tweed is also dyed black.
Are Light, Elastic and Comfortable.
EXCELLENT FOR
LADIES' COSTUMES,
SHOOTING SUITS, &c.
Prices range from 5s. to 6s. a yard.
28 inches wide.
The colors, excepting black, are all natural.
PATTERNS POST FREE.
JOHN WHITE & CO.,
The Shetland Warehouse, 10, Frederick Street, Edinburgh.

THE
"DORCAS"
(HORNER'S PATENT) THIMBLE
STERLNG SLVER.
The Queen, May 8th, says:—"The 'Dorcas' Thimble is more durable than the generality of these almost indispensable worktable implements. It is made in three parts, the inner and the outer being Silver, and the intermediate Steel; these three are all struck up together, forming a resisting power not obtained in silver only. What is more uncomfortable than sewing with a thimble that has seen service to such an extent that it has holes in its sides? With the 'Dorcas' Thimble this annoyance vanishes"
FROM ALL JEWELLERS & FANCY DEALERS.

"Vinolia"
For Itching, Chaps, Chilblains, Face Spots, &c.
Face Spots Face Spots Face Spots Face Spots Face Spots
"For acne spots on the face, and particularly for eczema, it is undoubtedly efficacious, frequently healing eruptions and removing pimples in a few days. It relieves itching at once."—*The Baby.*
"For chilblains and rough hands it is invaluable."—*The Queen.*
"An emollient cream for the skin in eczema, rash eruptions, &c."—*Lancet.*
Eczema Eczema Eczema Eczema Eczema
Vinolia Powder
Unequalled for Toilet Purposes.
Acne Acne Acne Acne Acne
"Superseding the old toilet powders, which are apt to cause acne spots on the face by blocking up the pores of the skin."—*Lady's Pictorial.*
"Vinolia Powder is an impalpable rose dusting powder, soluble, of remarkable fineness, and well adapted for the nursery, toilet, 'weeping" surfaces, and sweating feet."—*British Medical Journal.*
For Toilet For Toilet For Toilet For Toilet For Toilet
Vinolia Cream and Vinolia Powder, 1/9, 3/6 and 6/- each per box.
Vinolia Soap, Floral, 6d., Balsamic, 8d., Otto of Roses, 10d., and Vestal, 2/6; Shaving Sticks, 1/-, 1/6 and 2/6; Flat Cakes, 2/-.
Vinolia Shaving Foam, in collapsible tubes, 1/6.
Vinolia Dentifrice, American, 1/6; English, 2/6.

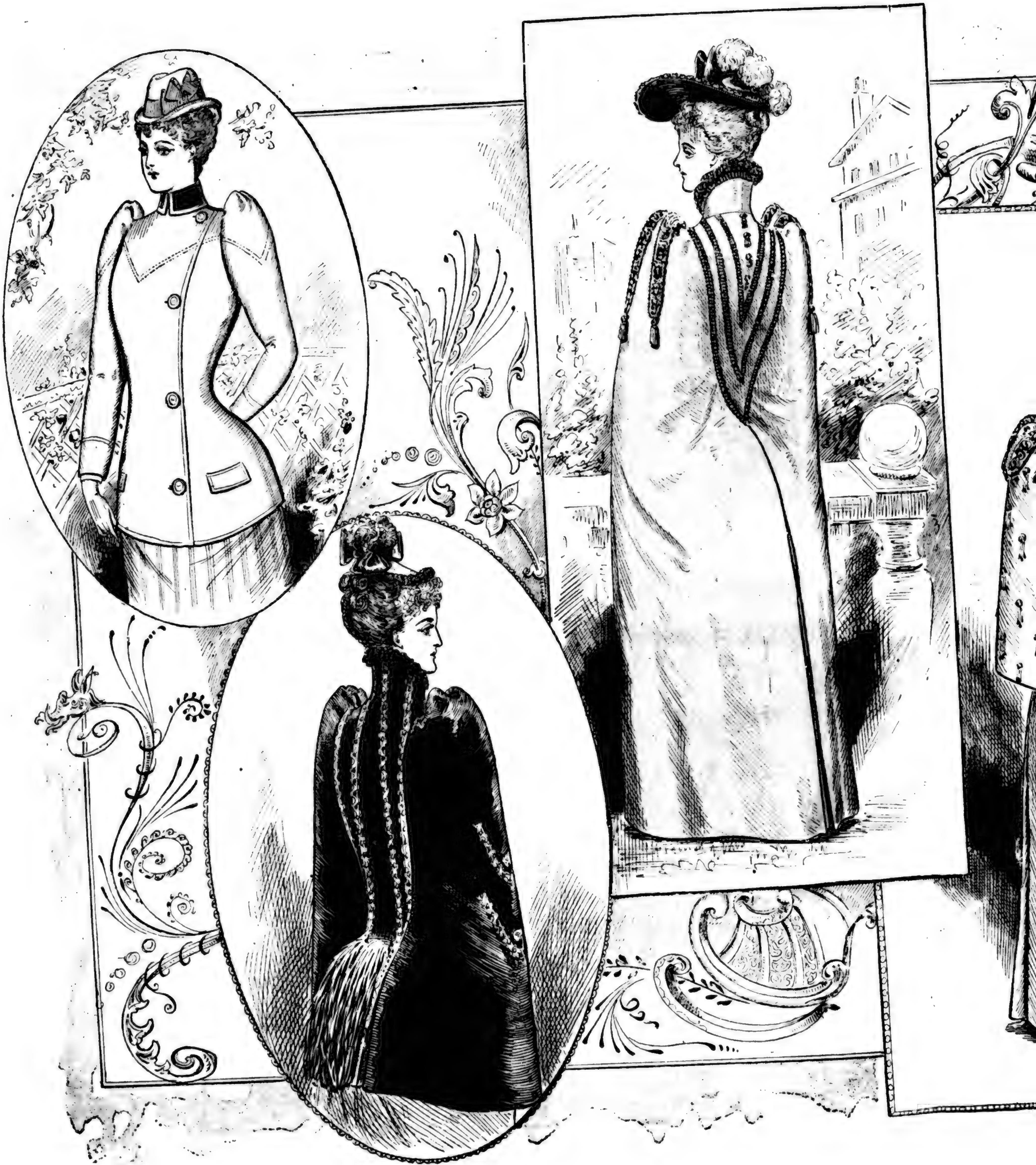
A PERFECT FIGURE
Without Danger to Health,
Secured by wearing the ANTI CORSET
(Patented No. 14796.)
A HEALTH BODICE.
No more danger of Syncope from Tight-lacing.
The "PLATINUM" BONES used in the Anti-Corset give Perfect Support.
Explanatory Pamphlet Post Free from
HERTS, SON & CO.,
RIDGMOUNT STREET, LONDON, W.C.
To be obtained of all Drapers and Outfitters.

DIRECT FROM THE MILL.
POST FREE.
SOCKS Gentlemen's Full Size in Stripes or Self-Color.
STOCKINGS Ladies' Size, in Black, Grey, Maroon & Navy Blue.
ONE SHILLING
KNEE Ladies' and Gentlemen's
CAPS. In Scarlet, Grey, and Pink.
MUFFLERS For Children, in great variety.
GLOVES For Ladies & Gentlemen.
All guaranteed Pure Wool.
Also Boys' Jersey Caps, Striped or Self-color, 1s.
Send P.O. or Stamps to
FLEMING, REID & Co
The Worsted Mills, Greenock.
100 Patterns of Knitting Wools (which need not be returned) sent Post Free.

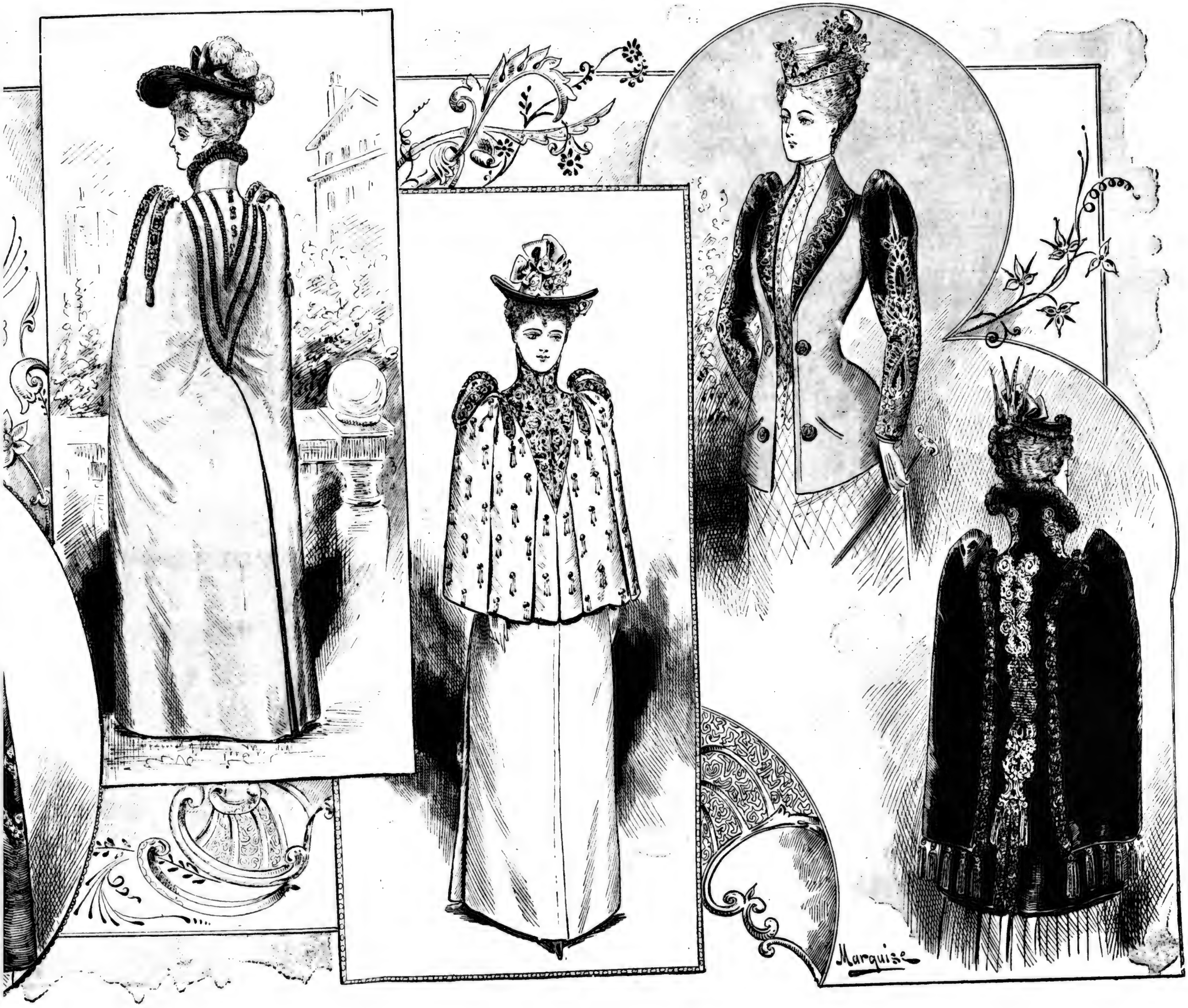
BARKER and MOODY'S
CHOICE DESIGNS.
PERSEVERANCE MILLS, LEEDS.
Unrivalled for Shirts Pyjamas, Cricket and Tennis Suits, Costumes, Undervests, Combinations, Nightdresses, and all Children's Garments. They are Hygienic, and are made in Cream, Natural Undyed, and in Non-injurious Vegetable Colours; also in Cream and Natural Undyed Wool; are soft and fine. Unrivalled for Durability. Ask your Draper for them, or write to the Proprietors — BARKER and MOODY, Perseverance Mills, Leeds, for name of nearest Agent.
Become Softer with Washing.
UN-SHRINK-ABLE
RELIABLE
FLANNELS.
CAUTION.—The Initials B. & M. are printed on every 5 yards.

ASK FOR
J
Jno. & Nath. PHILIPS & Co. TEAN HALL
Philips' Dutch Linen Tapes & "SUPERFINE" Webs
THEIR TAPES ARE OF WORLD WIDE REPUTATION FOR LADIES & CHILDRENS' UNDERWEAR, AND ARE SOFT, RICH, & DURABLE.
Their webs are renowned for Beauty of finish & adapted for Skirt Bands and all classes of work where strength & durability are required.
CAUTION! SEE THAT "J. & N. PHILIPS & Co. TEAN HALL" IS ON EVERY PARCEL.

SCRIVEN.



SUPPLEMENT TO "MYRA'S JOURNAL," APRIL 1, 1891.



To be obtained from leading Drapers.
Trade Mark: "The Varnished Board."

PRIESTLEY'S
DRESS FABRICS
"FOR GENTLEWOMEN."

The "QUEEN," Feb. 8, 1890, says:—"To connoisseurs in matters of Dress it is a veritable pleasure to examine the materials which are produced by the great firm of Messrs. PRIESTLEY & SONS. Nothing ever leaves the manufactory that is not of the highest quality and finish . . . . *The durability of Messrs. PRIESTLEY'S Goods is so well known as to call for no further remark.*"

LADIES, Write to LEWIS'S, in Market Street, MANCHESTER, for PATTERNS, which will be sent POST FREE.

DAINTY SPRING DRESS FABRICS

WHOLESALE PRICES.
ANY LENGTH OUT.

LADIES who write to LEWIS'S for Patterns will receive by return of Post a Box containing a WONDERFUL COLLECTION of the NEWEST and Most CHARMING DRESS GOODS at REALLY ASTONISHING PRICES.

WONDERFUL IN VALUE AND STYLE, IN BEAUTY AND VARIETY.

LADIES who BUY their DRESS MATERIALS from LEWIS'S are sure of getting them *DIRECT FROM THE MANUFACTURERS,* thereby saving 3 profits, an advantage of quite 50 PER CENT., or a SAVING of 10/- in the £.

LADIES are asked to compare LEWIS'S Patterns and Prices with those of other houses, the *IMMENSE ADVANTAGE* will be immediately apparent. *Carriage paid on all orders.* LEWIS'S are well-known as the Makers of The "WONDERFUL" VELVETEEN at 2/- a yard. Write on an ordinary post card for patterns.

Please mention Myra's Journal, and address:—

LEWIS'S, in Market Street, MANCHESTER.

DUNCAN'S
WASHING FILOSELLE

MAY BE BOILED FOR HOURS
IN STRONG SOAP AND WATER WITHOUT
INJURY TO THE COLORS.

BEWARE OF IMITATIONS.

MRS. PANTON says:—"I have never found any save DUNCAN'S REALLY WASH."

Wholesale Address:—

A. DUNCAN, JUN., & Co., Tib Lane, Manchester.

THE PARISIAN DIAMOND COMPANY.

INDIAN CRYSTALS

(REGISTERED).

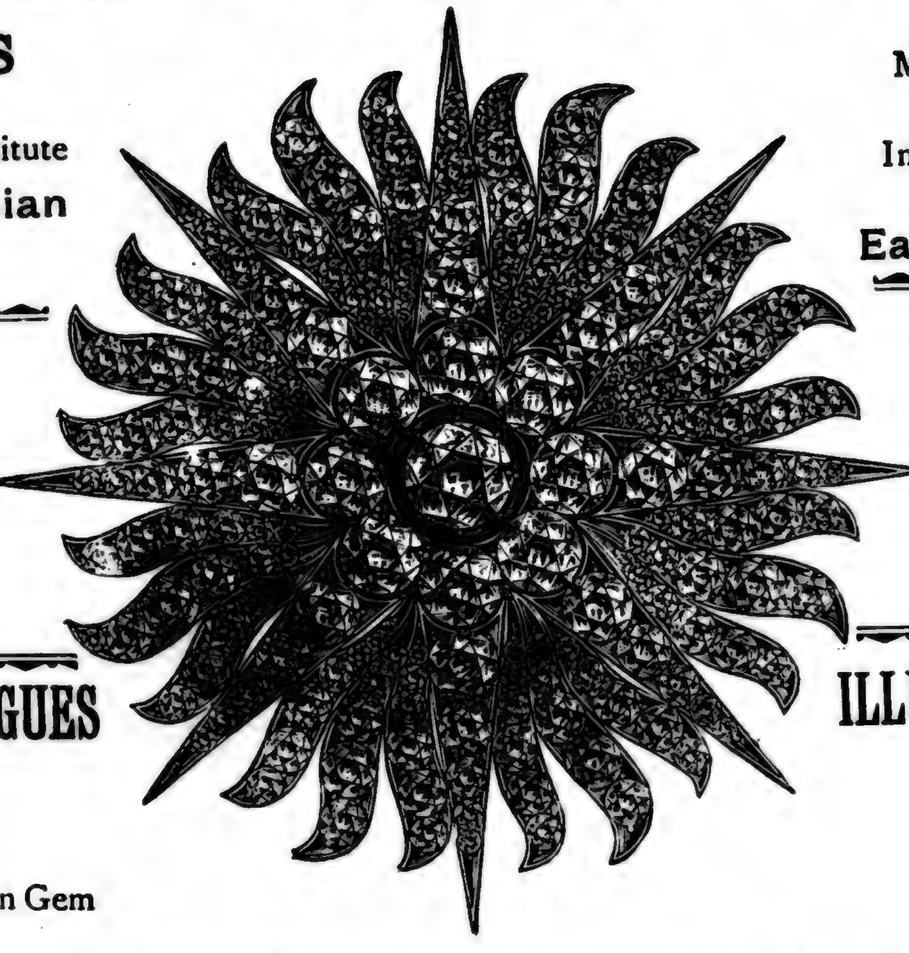
The latest and now perfect Substitute for Old Indian and Brazilian Diamonds.

HIGHEST AWARD,

REPUBLIQUE FRANÇAISE
UNIVERSELLE
1889

PARIS 1889.

ILLUSTRATED CATALOGUES
AND
PRICE LISTS
CONTAINING THE
Choicest and Newest Designs in Gem Work, post free.



SPECIALITÉ

Matchless Imitation of Finest
Oriental Pearls,
In Necklaces, Pendants,
Brooches,
Earrings, Studs, Pins, &c.

HIGHEST AWARD,

REPUBLIQUE FRANÇAISE
UNIVERSELLE
1889

PARIS 1889.

ILLUSTRATED CATALOGUES
AND
PRICE LISTS
Post Free on Application.

248, Regent Street; 35, Piccadilly Circus; 43, Burlington Arcade,
AND IN PARIS.

Index to Advertisements.

Albion Soap xi

Baldwin & Walker Supp.
Barker & Moody .. Supp.
Benger's Food xvi
Benzine Collas xvii
Beecham's Pills xiv
Beetham & Son vi
Bird's Custard Powder .. 15
Bond.. .. .. Cover
Brecknell Turner xiii
Briggs' Transfers xvi
Brodie, J. xvi
Brown's Satin Polish .. xi
Bunter xvi
Burnett, Egerton .. i

Cadbury's Cocoa 15
Campbell, P. & P. Cover
Carter .. .. Cover
Chancellor & Co. xvi
Clarke's Blood Mixture .. xvii
Clarke's Fairy Lamps .. xi
Cosy Cotton xvii
Cotton, W... .. xviii
Cuticura x

Curocola xvii
Davis, Dr. xvi
Davy's Cement xvii
Diaphne, La x
Dickens & Jones.. .. v
Dobleno Corset vii
Dodd's Pills xvi

Dorcas Thimble .. Supp.
Dressmak'rs'Sup. Stores, Cover
Duchess Corset xviii
Duncan & Co. .. Supp.

Eau du Botôt xvii
Edwards iii
Ewen & Son vi

Fennings, Alfred xvii
Fleming, Reid & Co. Supp.
Friederich, A. vi
Fry's Cocoa .. Cover

Garrould. E. & R. .. ix
Gordon, Dr. xvi

Grabham, D. & Co. .. vi
Graham & Biddle .. ii

Hartmann v
Herts Son & Co. .. Supp.
Holloway's Ointment .. xvii
Hudson's Soap 41

Illingworth, & Co.. Supp.

James, C. .. .. xvi & xvii
Judson's Gold Paint .. v

Katrine Cloth .. Cover
Kearsley's Pills xvii
Keating, T xvi
Kenneth Wilson & Co. .. vii

Lanura .. .. Cover
Leon, J. xvii
Lewis' Dress Fabrics Supp.
Lewis, S. & Co. .. Cover
Lingford xvi
Lindsay's Linens, ... vii
London Glove Co. .. xi
Louis, A. .. .. Cover

Lynton, E. K. xvi

Mason, P. H. xii
Medical Battery Co. .. xiii
Mellin's Food x
Milward xviii
Myra's Cookery Book .. iv

Neaves Food .. Cover
Nestlé's Food .. Cover
Noble, J. xi

Old Bleach Linen Co. .. xvii
Owbridge's Lung Tonic .. vi

Parisian Diamond Co. Supp.

Pears' Soap.. i
Pease & Co. 15
Pinet xviii
Priestley's Fabrics Supp.
Puriline xvi

Rankin & Sons 15
Robinson & Cleaver .. vii
Robinson, Peter .. ii & xviii
Robinette's Elevator .. xvi
Rogers, W. xvi
Royle's, J. J. .. Cover

Scales' Corset xiii
Schweitzer's Cocoatina .. vii
Scott's Emulsion x
Seigel's Syrup viii
Stephenson's Polish .. 15
Singer Manufacturing Co. ii
Sunlight Soap .. Cover

Trilene Co. xvii
Trischler & Co. vi

Vinolia .. .. Supp.

Wakeford, Bros. vi
Warren Hose Suspender xvi
Watherston.. xv
White, J. & Co. .. Supp.

Y. & N. Corset xviii
"Ye Tea" 15

☛ *The Publishers earnestly request the co-operation of Advertisers in the matter of sending in their "Copy" early, and revising Proofs promptly.* ☚

☛ *In future, any new Copy or alteration of Copy* **should be sent in by the 5th of the Month, and in no case later than the 10th.** *Otherwise the submitting and correction of Proofs cannot be guaranteed.* ☚

HIGHEST AWARDS EVERYWHERE.

Pears' soap

FOR TOILET AND NURSERY.

Specially prepared for the delicate skins of Ladies and Children and others sensitive to the weather, winter or summer.

Redness, Roughness and Chapping Prevented.

ADELINA PATTI writes:—

"I have found PEARS' SOAP Matchless for the Hands and Complexion."

(Signed) ADELINA PATTI.

MRS. LANGTRY writes:—

"I have much pleasure in stating I have used PEARS' SOAP for some time, and prefer it to any other."

(Signed) LILLIE LANGTRY

By Special Warrants of Appointment to H.M. the Queen, H.I.M. the Empress Frederick & H.R.H. the Princess of Wales.

Egerton Burnett's Art Fabrics

ANY LENGTH SOLD.

PATTERNS POST FREE

SPRING AND SUMMER FASHIONS

FOR LADIES, CHILDREN AND GENTLEMEN.
To Suit all Purses and all Climates.

The NEW SEASON'S PATTERNS comprise examples of Pure Wool Royal Serges in great variety, from the most refined and delicate to those adapted for Rough Wear, every purpose and occasion having been well provided for.

Especially striking is the new "Elegantis" Serge, which is woven from a very superior Wool yarn of a naturally lustrous quality, imparting to the fabric a dainty silky gloss. A graceful surface is thereby obtained by perfectly natural means, and the Serge retains its brightness of appearance to the last, while in point of durability it is probably unsurpassed.

The Special intensity of the Fast Dye used in the manufacture of my Royal Navy Serges prevents them from turning a bad color by exposure to the Sun or Salt Water.

Address:—EGERTON BURNETT, ROYAL SERGE WAREHOUSE, **Wellington, Somerset, England.**

Carriage Paid on all Orders of 20s. and above to any part of the United Kingdom. Goods packed for exportation. Special Rates for the Continent, India and the Colonies.

PETER ROBINSON,

BLACK GOODS and

GENERAL MOURNING

WAREHOUSE,

256 to 262, REGENT STREET, LONDON.

ESTIMATES AND PATTERNS FREE.

FUNERALS FURNISHED.

MOURNING ORDERS.

On receipt of letter or telegram, experienced Assistants are always in readiness to take a full assortment of Mourning Goods to any address in TOWN or COUNTRY, at the same reasonable prices as if purchased in the Warehouse, and travelling expenses are not charged, whatever the distance

Ladies who wear from choice black or neutral colors, will find at this Establishment a full Assortment of the

LATEST CONTINENTAL NOVELTIES IN

MANTLES AND GOWNS.

Telegraphic Address, "Peter Robinson, London." Telephone No. 3557.

GRAHAM & BIDDLE.

"JAPANESE" Cretonne. 31 inches wide, 9d.
"KERMESE" Cretonne. 31 inches wide, 1/-
"BLUE POPPY" Cretonne. 31 inches wide, 1/5

"HALSTEAD" Cretonne. 31 inches wide, 1/9
"MANNINGHAM" Cretonne. 31 inches wide, 2/-
"ORCHID" Cretonne. 31 inches wide, 2/3

"MOSTYN" Velveteen. 31 inches wide, 3/9
"BRUGES" Tapestry. 50 inches wide, 14/6
"MELFORT" Brocade. 50 inches wide, 20/-

GOLD MEDAL for "Fine Cabinet Work" at the Paris Exhibition.

FORMERLY PARTNERS IN THE FIRM OF **JACKSON & GRAHAM.**

GRAHAM HOUSE, 463, OXFORD ST., LONDON, W.

GOLD MEDAL—
PARIS EXHIBITION, 1889.
DIPLOMA OF HONOR
(Highest possible Award)
EDINBURGH EXHIBITION, 1890.

MACHINES FOR EVERY DESCRIPTION OF SEWING.

Ten per cent. discount for Cash, or ON HIRE,

Per 2/6 Week.

WITH OPTION OF PURCHASE

INSTRUCTION FREE.

SINGER'S SEWING MACHINES

ANNUAL SALE—
700,000 MACHINES!

CAUTION.—To avoid deception, buy no Machine unless the Company's Trade Name **"SINGER"** is printed upon the Arm.

THE
Singer Manufacturing Co.
39, FOSTER LANE,
CHEAPSIDE,
LONDON, E.C.

"ONLY A WOMAN'S HAIR"

As Dean Swift half-cynically, half-tenderly, inscribed a lock of hair from the tresses of the tender, devoted Stella Only a woman's hair, and yet what poems, what romances have been inspired by the loveliness of a woman's hair. It is the crowning glory of her beauty, and yet she rarely displays it to advantage. The caprices and exigences of fashion are always at work among her tresses, whether piling them up in towers, or rolling them in masses about the brows, or curling them in ringlets, or diffusing them in a frizzy mass over brow and neck, or in a hundred ways differing widely from the simple *chevelure* of Mother Eve. Anyhow, as Milton pictures it:

> She, as a veil, down to the slender waist
> Her unadorned golden tresses wore
> Dishevell'd, but in wanton ringlets waved
> As the vine curls her tendrils.

But, whether fair or dark, there is no aid to beauty more potent than an abundant, luxurious growth of hair, which may be obtained by using **EDWARDS' "HARLENE,"** the only Hair Producer and Restorer, so scientific in its discovery, or so effectual in its operation; and she who possesses long and beautiful tresses can afford to disregard the latest extravagance of fashion.

EDWARDS' HARLENE

Thoroughly Restores Premature Grey Hair to its Natural Color.

EDWARDS' HARLENE

Imparts a Healthy Vigor to the Root Tissues.

EDWARDS' HARLENE

Is Cooling and Refreshing to the Head.

EDWARDS' HARLENE

Is Perfectly Hamless and Pleasant to Use.

EDWARDS' HARLENE

Imparts Softness and Purity to the Hair.

EDWARDS' HARLENE

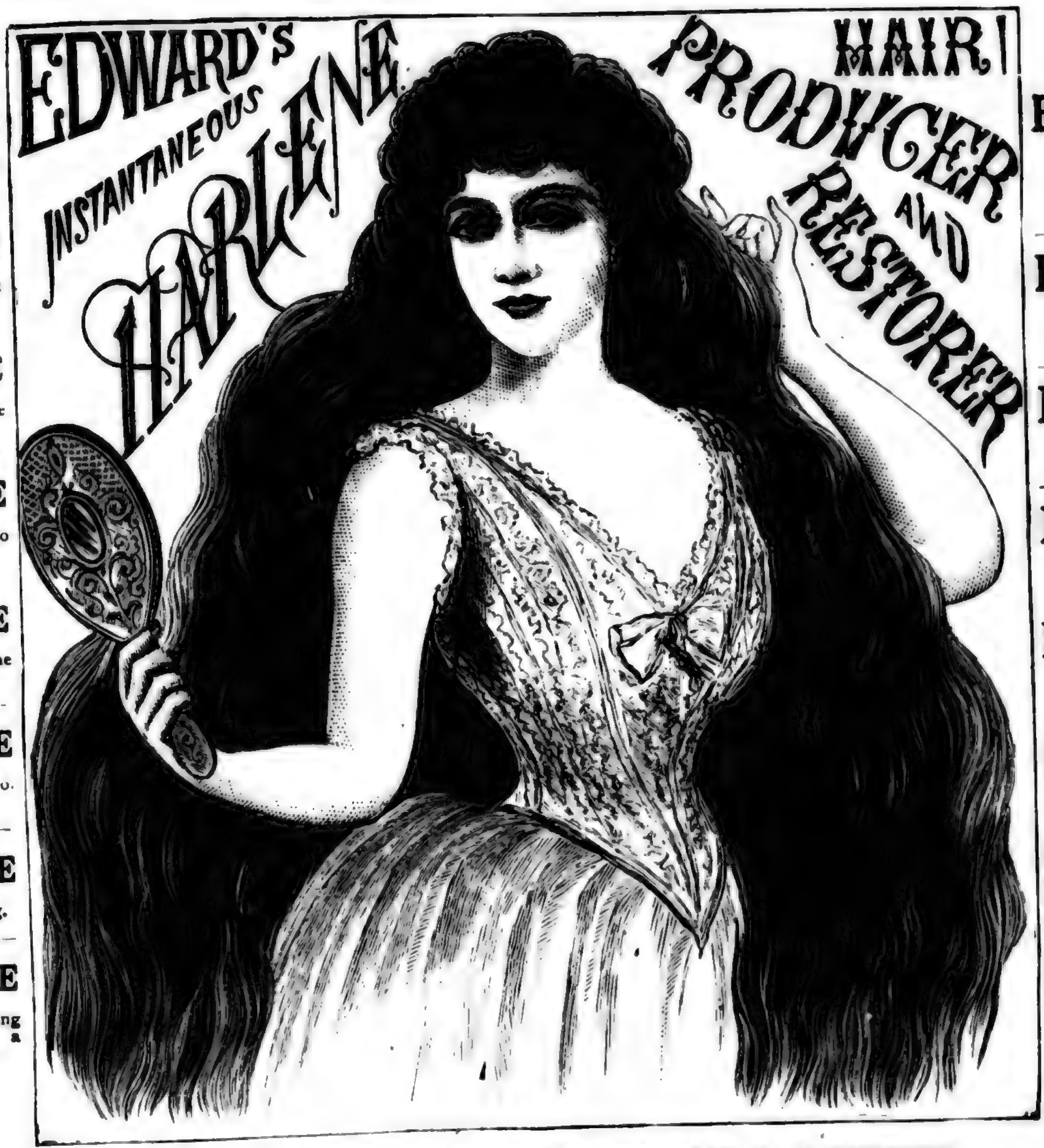
Quickly Produces a Splendid Growth o. Whiskers and Moustachios.

EDWARDS' HARLENE

Positively Stops the Hair from Falling.

EDWARDS' HARLENE

Is Unrivalled for its Strengthening Properties, and Unsurpassed as a Dressing.



EDWARDS' HARLENE

WORLD RENOWNED

Hair Producer and Restorer,

Is a Phenomenal Success.

EDWARDS' HARLENE

For Curing Baldness.
Acts at Once.
Try it To-Day

EDWARDS' HARLENE

For Curing Scanty Partings. Of all Chemists.

EDWARDS' HARLENE

For Curing Weak and Thin Eyelashes. Never Fails.

EDWARDS' HARLENE

Quickly Removes and Prevents Dandruff. Of all Perfumers.

EDWARDS' HARLENE

Positively Produces Long Flowing Hair

EDWARDS' HARLENE

Is not a Dye and does not stain the Skin. Of all Hairdressers.

EDWARDS' HARLENE

Prevents Premature Decay and Falling off of the Hair.

EDWARDS' HARLENE IS POSITIVELY THE BEST HAIR DRESSING.

PHYSICIANS AND ANALYSTS PRONOUNCE IT TO BE PERFECTLY HARMLESS AND DEVOID OF ANY METALLIC OR OTHER INJURIOUS INGREDIENT.

1s., 2s. 6d, 3s. 6d. and 5s. 6d per Bottle, from Chemists, Hairdressers, and Perfumers all over the world, or sent direct on receipt of 1s. 4d., 2s. 10d., 3s. 11d. and 6s. Postal Orders Preferred.

Testimonials, also a valuable Treatise on the Cultivation of Hair and some extraordinary facts of the efficaciousness of the "HARLENE," forwarded free on application.

MANUFACTURED ONLY BY

G. R. EDWARDS & CO.,

5, NEW OXFORD STREET, LONDON, W.C.

COUPON.

Special Offer to Readers of "MYRA'S JOURNAL."

A

5/6 TRIAL BOTTLE FOR 3/-

We bind ourselves to send to any reader of "Myra's Journal" who sends us this Coupon with a Postal Order for **3s.** and **6d.** to cover Postage, package, &c, one regular **5s. 6d.** Bottle of EDWARDS' HARLENE, provided it is ordered within one month from date of Coupon. We make this offer solely for the purpose of making our specialité more widely known without spending enormous sums in advertising, feeling sure that once having tried HARLENE you will never give up its use for any other preparation. By this offer the public reap the benefit. Address all orders with Coupon.—Dated April 1st, 1891.

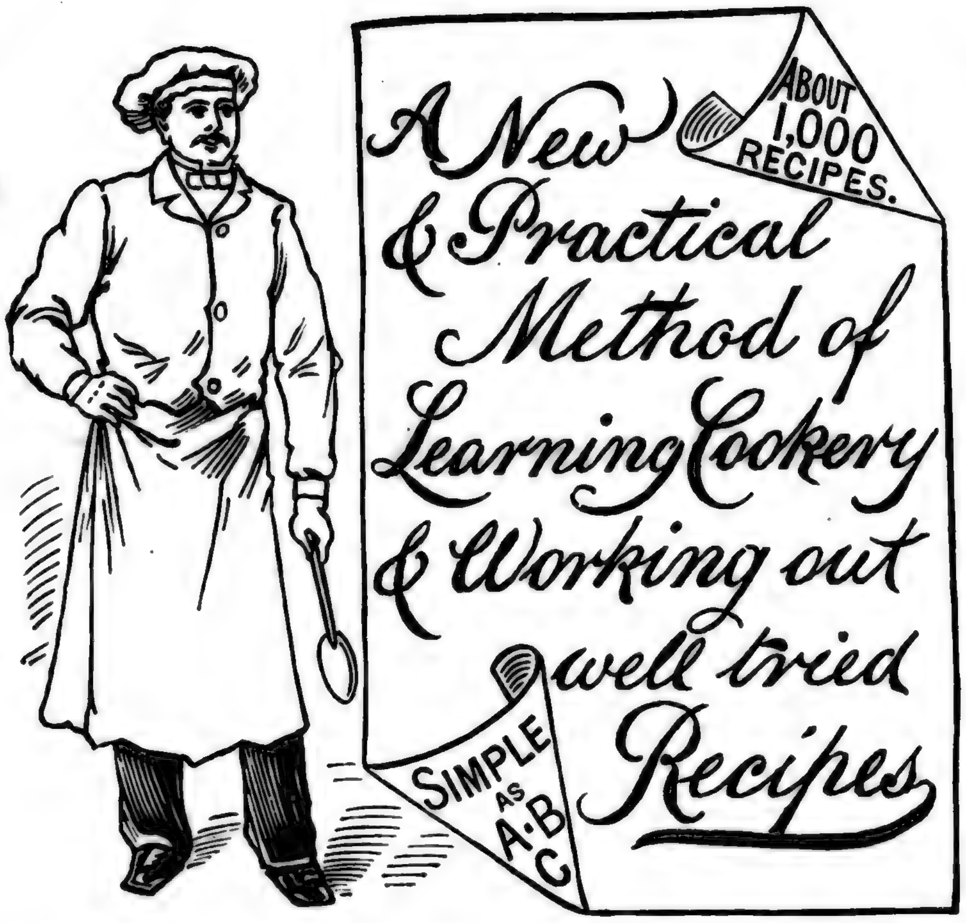
COUPON.

A GOOD Cook DESERVES a good Cookery Book,
A BAD Cook WANTS one.

NEW EDITION
ENLARGED & REVISED
by MRS. M. BEETON.

MYRA'S COOKERY BOOK.

NOW READY. **NOW READY.**


ABOUT 1,000 RECIPES.
A New & Practical Method of Learning Cookery & Working out well tried Recipes
SIMPLE AS A.B.C.

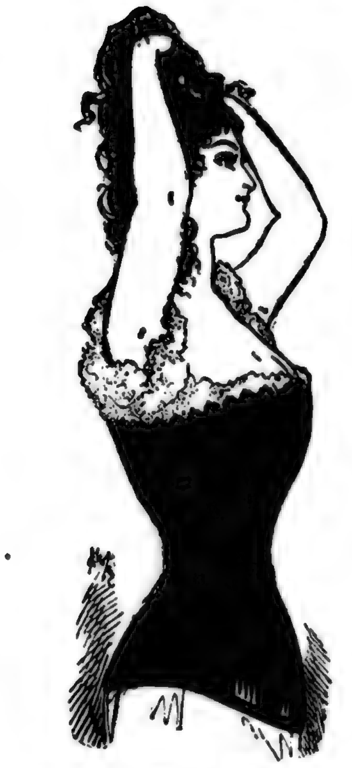
Large Post 8vo., 512 pages. Cloth Bound. Coloured Frontispiece Plate

PRICE
TWO SHILLINGS and SIXPENCE.
By Post, 2s. 9d.

Can be had of all Booksellers, or of the Publisher,

MAYSON BEETON, 204, REGENT STREET, LONDON, W.

DICKINS & JONES'



[Reg. No. 10,438.]

The "SPÉCIALITÉ Corset" (Regd.)

TYPE 1.—Long waist, in Black Italian Cloth and Real Whalebone, **18/6** complete; in Black Satin, **27/6**; in Cardinal Satin, **27/6**; in White Satin, **27/6**.

THE "SPÉCIALITÉ CORSET" (Regd.)

Can be procured only of DICKINS & JONES, 232, Regent Street.

The "Spécialité Corset" is manufactured under scientific supervision, the cut and make being perfect; each bone is placed in the position requiring support, without impeding or checking the proper exercise of the muscles, allowing perfect freedom of action to the whole frame; all these advantages are obtained, with an additional elegance of form, as the illustrations will show.

Ladies preferring a long, graceful waist, will find Models 1 and 2 a perfect and most comfortable shape. For medium long waist, Model 3 will be found becoming, graceful, and comfortable.

The "Spécialité Corset" is made of best materials, and fitted throughout with REAL WHALEBONE (Busks and side Steels excepted), best sewing and perfect finish. The quality of the "Spécialité Corset" will be found 25 per cent. better, at the price, than any other Corset offered to the public.

The "Specialite Corset" is our own exclusive property, and cannot be procured elsewhere.

TESTIMONIALS.

The following are a few of the numerous Spontaneous and Unsolicited Testimonials which are received daily bearing on the excellence of the "SPECIALITE CORSETS" (Regd.)

"2, Oakley-villas, Cirencester, July 12, 1890.

"Mrs. Lindsell would be obliged if Messrs. Dickins and Jones would send by return a pair of their "Specialite Corsets" (Type 2), in White Coutille. She has much pleasure in saying that she finds them the most comfortable corset she has ever worn.

"Oak Grove, Basingstoke, Hants, July 17, 1890.

"Mrs. Heathcote will feel obliged by Messrs. Dickins and Jones sending her a strong silk lace, such as they put in their "Specialite Corsets," which Mrs. Heathcote has worn for the last few months, and has found them most comfortable and satisfactory, and is indeed very much pleased with them."

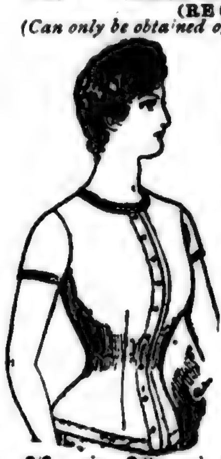
"8, Hyde Park Mansions, Sept. 19, 1890.

"Miss I. R. Humfrey will thank Messrs. Dickins and Jones to send her two more of the 'Princess' Slip Bodices. She also wishes to add her praise of the 'Specialite Corsets'; she has worn a pair a year and a half, and they are perfect and uninjured; the long bodices keep them so beautifully clean, and their fit is perfection."

The "PRINCESS" SLIP BODICE

(REGD.)

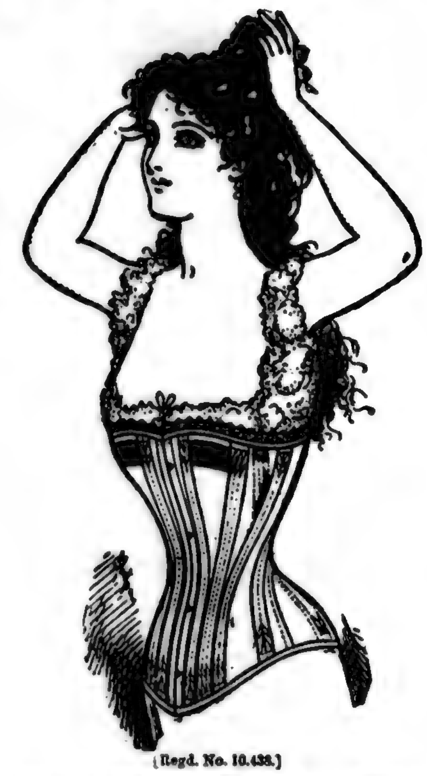
(Can only be obtained of Dickins and Jones.)



For a dress to fit perfectly, to a well-shaped Corset, what is so necessary as a good fitting Bodice? The Bodice, as illustration, meets this requirement, as being made of woven material, and therefore elastic, it fits the figure like a glove.

Prices in superior quality White Cotton material, 20in. waist, **3/-**; 22in., **3/3**; 24in. **3/6**; 26in, **3/9**; 28in., **4/-**; 30in., **4/3**. Also in fine Cashmere Wool. In cream, pink, sky, and natural wool, 20in., **5/6**; 22in., **6/3**; 24in., **7/-**; 26in., **7/9**; 28in., **8/6**; 30in., **9/3**; with high necks and short sleeves; and high necks and no sleeves; can also be had with high necks and long sleeves. In Silk, Cream, Pink, Sky, and Cardinal, trimmed fine real Torchon Lace, 20in., **11/-**; 22in., **12/6**; 24in., **14/-**; 26in., **15/6**; 28in., **17/-**; 30in., **18/6**.

Sample Bodices sent on approval.



[Regd. No. 10,438.]

The "SPÉCIALITÉ Corset" (Regd.)

TYPE 2.—Long Waist, in White Coutille and Real Whalebone, **18/6** complete.

TYPE 3.—Medium long waist, in White Coutille, with Real Whalebone, **18/6** complete; in Black Italian Cloth and Real Whalebone, **18/6** complete.

DICKINS & JONES, 232 to 236, Regent Street, London.

HARTMANN'S
HYGIENIC WOOD WOOL DIAPERS
MEDICAL PROFESSION

HARTMANN'S

HYGIENIC
WOOD WOOL.

DIAPERS.

By Royal Letters Patent,

INVALUABLE AT HOME and
INDISPENSABLE to LADIES' TRAVELLING.

1/- and 2/- per Dozen, which is the Actual Cost of Washing.

CAN BY OBTAINED FROM ALL LADIES' OUTFITTING ESTABLISHMENTS, DRAPERS, AND CHEMISTS.

Sample Packets of one dozen at 1/3 and 2/3, or 6 dozen at 6/6 and 12/6., Post Free, with descriptive circular containing testimonials from all the principal Hospitals and Leading Members of the Medical Profession.

Address—"The Manageress," The SANITARY WOOD WOOL COMPANY (Lim.), 11, Hatton Garden, London, E.C.

☛ See that you get HARTMANN'S DIAPERS. ☚

How do you do? without JUDSON'S GOLD PAINT?

NOVELTIES IN NEEDLEWORK AND WOOLS.

Novelty Catalogue Price List Now Ready, "Free" on application to any part of the World.

"NOVELTIES" IN PLUSH EMBROIDERY.

Traced or Depressed—Commenced or Uncommenced.

New Designs—"HEARTSEASE," "BUTTERFLY," "PINES," "AUTUMN LEAF," and "CELESTIAL," all of our latest introductions.

In Mantel Borders, Table Covers, Table Centres, Sideboards, Antimacassars, Scarf Antimacassars, Curtain Loops, Bands, &c., &c.

NOVELTIES IN WIDE-HEMMED OR FRILLED PONGEE SILK EMBROIDERY.

In Table Covers, Toilet Covers, Table Runners, Toilet Sets, Table Centres, Cot Covers, Sideboards, Bed Spreads, Nightdress Sachets, Pillow Shams, Duchess Covers, Antimacassars, Duchess Sets, Brush Bags, Splash Screens.

NOVELTIES IN "HEMMED-STITCHED" LINEN EMBROIDERY.

Or with Wide Hems. Traced Mont Mellick, and many other new designs upon Fine, Medium, or Heavy Linen, and Soft Sateen Materials, in Bed Spreads, Toilet Sets, D'Oyleys, Pillow Cases, Duchess Covers, Antimacassars, Pillow Shams, Table Covers, Sideboards Covers, Toilet Covers, Tray Cloths, Table Runners, Nightdress Sachets, Serviettes, Tea Cosies, Comb Bags, Carving Cloths, Splash Screens.

Novelties in White Cotton Embroidery. Novelties in Felt and Art Serge Embroidery. Novelties in Satin de Luxe Embroidery.

Endless Novelties for Bazaars and Sales of Work,

IN SEVERAL HUNDRED TOTALLY DISTINCT & USEFUL ARTICLES, ALL MADE UP SO AS TO BE QUICKLY FINISHED.

All the Newest Designs in BED SPREADS, PILLOW CASES, and PILLOW SHAMS.

WOOLS AND KNITTING YARN AT THE REDUCED PRICES.

Every Requisite in Silks, Cords, Metal Threads, Spangles, Beads, &c., &c., for Art Work.

WAKEFORD BROTHERS,

ART NEEDLEWORK, WOOL AND KNITTING YARN EMPORIUM,

102, 104, 106, King's Road, Sloane Square, London, S.W.

LADIES ARE PARTICULARLY CAUTIONED TO ASK FOR

"BEETHAM'S"

GLYCERINE & CUCUMBER.

As the wonderful reputation this article has obtained for SOFTENING AND BEAUTIFYING THE SKIN AND COMPLEXION has induced many unprincipled persons to put up numerous preparations which they call "Glycerine and Cucumber," but which in reality contain no Cucumber at all, and are often poisonous preparations of lead and other minerals.

Ask for BEETHAM'S it is the only Genuine.

Bottles, 1/-, 2/6, post free for 3d. extra by

M. BEETHAM & SON, Chemists, Cheltenham.

Dressmakers

May increase their incomes and secure NEW CUSTOMERS without any extra outlay of capital or risk of bad stock by selling the

E. & S. Dress Fabrics

Messrs. **EWEN & SON** hold one of the largest and best assorted Stocks of Fashionable Dress Materials and Linings in the Kingdom, and will supply, **to the Trade only,** single dress lengths at *bonâ fide* WHOLESALE PRICES. Dressmakers and Drapers may thus offer their customers a constant succession of the latest novelties from the large Pattern Books supplied.

☛ *Full particulars sent on receipt of Trade Card or billhead address,*

EWEN & SON, Warehousemen, MANCHESTER.

GRABHAM'S "Unequalled" DRESS STANDS.

The Oldest Makers in the Trade. Established over Sixty Years.

GRABHAM'S "Unequalled"
PATENT and FOLDING
ADJUSTABLE DRESS STAND.

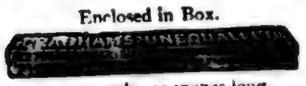
Is the Best Make, and the Cheapest.

Can be instantly adjusted to any size waist and hips.

Never gets out of order, and everyone is pleased with it.

No. 211.

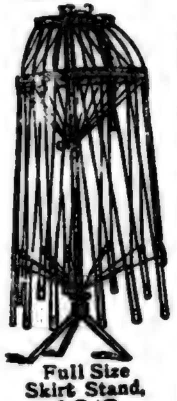
Enclosed in Box.



3 inches wide, 33 inches long.

Sent per Parcels Post for 1s. extra on receipt of P.O. to—

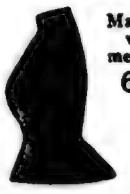
No. 211.



Full Size Skirt Stand, 12/6

Send for Illustrated Price List.

No. 261.



Made to waist measure, 6/6

Grabham's "Unequalled" Padded French Body.

Can be instantly fixed to our "Unequalled" Patent Folding Dress Stand.

If modelled exactly to own figure, covered in cloth for pinning and fitting dresses (send perfectly-fitting dress bodice per post), 15s.

Grabham's Dress Stand Compy., Limited,
24, WHITFIELD STREET, TOTTENHAM COURT ROAD, LONDON. W.

ATALANTA.

Edited by L. T. MEADE and JOHN C. STAPLES.

Price 6d. Monthly.

CONTENTS OF THE MARCH NUMBER—

FRONTISPIECE. Captain Andromache. From a Picture by Sir Frederick Leighton, P.R.A.
SINGING TO A STAR. Song. Sarah M. B. Piatt.
IMOGEN. A Serial Story. Chaps. IX.—X. Mrs. Molesworth.
VOICES FROM MY BOOKS. Arthur Burrell. Study in Recitation. Carcassonne. Clifford Harrison.
THE VOICE OF GOD. Poem. Ida J. Lemon.
SIR FREDERICK LEIGHTON, P.R.A. Wilfred Praeger. With many Illustrations from the Works of the Master.
"ATALANTA" SCHOLARSHIP ESSAY. Hilda Oakley.
THE OLD STONE STILE. Illustration.
A VISION OF SPRING. Poem. Kate Carter.
GREEN FIELDS. Complete Story. Lady Lindsay.
ATHLETE WRESTLING WITH A PYTHON. From the Statue by Sir Frederick Leighton, P.R.A.
"ATALANTA" SCHOLARSHIP AND READING UNION—
  SHAKESPEARE. Middle Comedy.—The Merchant of Venice. R. K. Douglas.
SCHOLARSHIP COMPETITION QUESTION.
SEARCH PASSAGES IN ENGLISH LITERATURE.
THE BROWN OWL—
  A GOOD TIME. L. B. Walford.
  ARISTOTLE'S "CONSTITUTION OF ATHENS." A. J. Church.
  NOTES ON BOOKS. L. T. Meade.
THE "ATALANTA" LETTER-BAG, HONOR LIST, PRIZE AWARDS, &c.
THE HOSPITAL REPORTS will be found on advertisement page 4.

LONDON: TRISCHLER & Co., NEW BRIDGE STREET.

LUNG
LUNG
LUNG
LUNG
LUNG
LUNG
LUNG
LUNG
LUNG
LUNG
LUNG
LUNG
LUNG
LUNG
LUNG
LUNG
LUNG
LUNG
LUNG
LUNG
LUNG
LUNG
LUNG
LUNG
LUNG
LUNG
LUNG
LUNG
LUNG
LUNG
LUNG
LUNG
LUNG
LUNG
LUNG
LUNG
LUNG
LUNG
LUNG

SAVE YOUR LIVES BY TAKING

OWBRIDGE'S LUNG TONIC,

THE MIGHTY HEALER.

It has a power over disease hitherto unknown in Medicine. Are you at all Weak-chested or inclined to be Consumptive, with just a touch of Cough now and then? "Try this Wonderful Medicine." The Cough and Weakness will disappear as if by magic, and you will feel a strength and power you never had before.

HAVE YOU A COUGH? A DOSE WILL RELIEVE IT.
HAVE YOU A COLD?
A DOSE AT BEDTIME WILL REMOVE IT.

Bronchitis and Asthma it relieves instantly.

The Spasms of Coughing so dreadful in Whooping Cough becomes less with each dose of the medicine.

"As a patent medicine it is unrivalled. I have given it to Mrs. Forshaw for severe asthma and bronchial affections, combined with much coughing, and it has immediately given relief when all other remedies have failed. I have long recommended it for chest diseases."
Chas. F. Forshaw, D.D.S., *Bradford.*

Prepared by **W. T. OWBRIDGE,** Chemist, Hull. Sold in Bottles, 1s. 1½d., 2s. 9d., 4s. 6d. and 11s., by all Chemists and Patent Medicine Vendors. Wholesale all London & Provincial Houses.

TONIC
TONIC
TONIC
TONIC
TONIC
TONIC
TONIC
TONIC
TONIC
TONIC
TONIC
TONIC
TONIC
TONIC
TONIC
TONIC
TONIC
TONIC
TONIC
TONIC
TONIC
TONIC
TONIC
TONIC
TONIC
TONIC
TONIC
TONIC
TONIC
TONIC
TONIC
TONIC
TONIC
TONIC
TONIC
TONIC

HOLLANDSCHE TANDMIDDELEN

For Cleansing the Teeth and Perfuming the Breath.

Tooth Elixir, 2/6 per bottle
Tooth Powder, 6d. & 1/- per box
Tooth Paste, Clove Flavor, 2/6 per pot
Peppermint Flavor, 3/- per pot

PREPARED BY

A. FRIEDERICH,

Purveyor to H.M. the King of Holland.

Sole Agents: **R. HOVENDEN & SONS, London.**

SCHWEITZER'S COCOATINA.

GUARANTEED PURE SOLUBLE COCOA.

This Old-established Article retains its position as "the finest Cocoa in the market." It is unequalled in purity and flavour, and is very economical. It bears the strictest Chemical test, and keeps in all climates.

The "Lancet" says this is "GENUINE COCOA, contains no SUGAR, STARCH, or OTHER ADULTERATION, IS VERY SOLUBLE. AN EXCELLENT ARTICLE."

MOST NUTRITIOUS AND INVIGORATING

THE BEST AND PUREST COCOA. SOLD BY GROCERS, CHEMISTS, &c.

SPRING AND SUMMER DRESS FABRICS.

The Finest Collection in the Kingdom is now being shown at the

Midland Drapery Stores,

59 & 60, High Street, Birmingham,

KENNETH WILSON & Co., PROPRIETORS.

Ladies before purchasing their Dresses for the coming Season should write to the above address for Patterns, when they will receive by return post the finest collection in the Kingdom to select from.

PATTERNS OF ALL GOODS SENT POST FREE.

Patterns of all kinds of Drapery, Gent's Suitings, Tweeds, Serges, Shirtings, &c., sent Post Free to any address.

THE STORES' FASHION CATALOGUE

SENT POST FREE TO ANY PART OF THE GLOBE.

P.O.O. and Cheques made payable to KENNETH WILSON & Co., Birmingham. Cash or Notes can be sent in Registered Letters. Postal Orders are an easy mode of remitting money. All Goods amounting to 20s. and upwards carriage paid to any part of England, Scotland, and Wales; and Cork, Dublin, and Belfast for Ireland.

Telegraphic Address—"KENNETH, BIRMINGHAM."

Every Lady should send for one of the following Lots, and test their extraordinary value.

Lot C. 1.—Special Surah Silk Dress, 36s. 6d., contains 15 yards of beautiful Black Surah Silk, twilled both sides; 1 Lady's fine White Longcloth Skirt, beautifully trimmed with Swiss Needlework, and ½ dozen Ladies' Pure White Irish Linen Handkerchiefs, the whole contents sent carriage paid for £1 16s. 6d. Marvellous value.

Lot C. 2.—A very Special Trial Parcel, containing 2 Dresses for 7s. 11d., 12 yards beautiful Cheviot Flake Costume Suiting, and 12 yards of superfine extra quality Stripe Costume Suiting. Both these lovely dresses can be had in all the newest colorings for Spring and Summer wear. The two dresses, sent for 7s. 11d., cannot be purchased at any other establishment under 5s. 6d. each dress.

Lot C. 5.—The Stores Special Household Parcel, 25s. 6d., contains 1 choice Quality White Toilet Quilt, with the new satin finish, lovely raised pattern, full size; 1 pair White Wigan Twilled Sheets, large size; 1 lovely quality handsome pattern, pure white, Irish Linen Damask Table Cloth, 2 yards square; 1 dozen yards fine White Longcloth, for ladies' use; 2 large size White Turkish Towels; 2 White Honeycomb Toilet Covers, 1½ yards long; and 1 set of very pretty Toilet Mats. The whole contents of this marvellous parcel sent carriage free for £1 5s. 6d.

Lot C. 7.—Gent's Special Suiting Tweed Parcel, 14s. 11d., contains 7 yards splendid Scotch Tweed, in Greys, Fawns, Heathers, light or dark mixture; 3 Gents' White Irish Lawn Handkerchiefs, hemmed ready for use; 1 pair Gent's Wool, half-hose. The lot sent for 14s. 11d. Every gentleman sending for this parcel will be astonished at its value.

LINDSAY'S IRISH LINENS

ESTABLISHED OVER 60 YEARS.

LINEN MANUFACTURERS TO HER MAJESTY THE QUEEN.

SAMPLES AND PRICE LISTS POST FREE.

DAMASK TABLE CLOTHS, NAPKINS, DIAPERS, SHEETINGS, TOWELLINGS, GLASS CLOTHS, SHIRTINGS, PILLOW LINENS, &c., At Wholesale Prices.

Irish Manufactured DRESS TWEEDS unequalled for wear. IRISH POPLINS, are daily growing into favour.

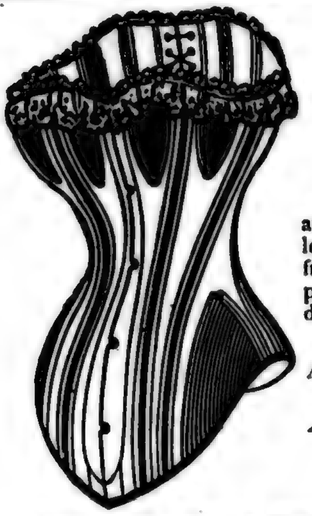
IRISH LINEN PILLOW SLIPS made up ready for use, from 1s. 9d. per doz. to finest quality.

LINEN SHEETS, Twilled or Plain, made up ready for use, all sizes and qualities.

CAMBRIC POCKET HANDKERCHIEFS:

Gentlemen's Bordered, from 3/9 per dozen.
Hemstitched, from 3/9 per dozen.
Children's Bordered, from 1/4½ per dozen.
Ladies' Bordered, from 1/11½ per dozen.
Gentlemen's from 8/11 per dozen.
Embroidered and Colored Bordered.

LINDSAY & Co., LIMITED, BELFAST.



THE CELEBRATED DOBLENO

This Corset is scientifically cut from an exquisite model and specially adapted for the present fashion Although long-waisted it gives to the figure a perfect and graceful freedom. The bones and busks are securely and neatly protected. It is beautifully made from the best and most durable materials.

Made in Black, White, Cardinal, Cream, Salmon, Drab and Fawn. **5/11** *each.*

Also in Special Quality Black with Best Greenland Whalebone; **12/6** *each.*

To be obtained of all Drapers and Ladies' Outfitters.

None Genuine unless Stamped with the Registered Trade Mark "Dobleno."

Grand Diploma of Honour, Edinburgh, 1890; Two Prize Medals, Paris, 1889.

ROBINSON & CLEAVER'S IRISH CAMBRIC POCKET HANDKERCHIEFS.

Children's Bordered	1/3	PER DOZ.	HEM-STITCHED:	
Ladies'	2/2		Ladies'	2/11½ PER DOZ.
Gent's	3/6		Gent's	3/11

Embroidered Handkerchiefs, in all the latest styles, from 1/- to 60/- each.

IRISH DAMASK TABLE LINEN.

Fish Napkins, 2/6 per dozen. Dinner Napkins, 4/6 per dozen. Table Cloths, 2 yards square, 2/9; 2½ yards by 3 yards, 5/6 each. Kitchen Table Cloths, 11½d. each. Strong Huckaback Towels, 4/4 per dozen. Frilled Linen Pillow Cases from 1/2½ each. Monograms, Crests, Coats of Arms, Initials, &c., woven and embroidered.

Samples and ILLUSTRATED PRICE LISTS of any of the above Post Free to any part of the World.

ROBINSON & CLEAVER.

By Special Appointments to the Queen and the Empress Frederick of Germany,

BELFAST. *(Please name this publication).*

ROBINSON & CLEAVER'S

IRISH LINEN

COLLARS, CUFFS, AND MATCHLESS SHIRTS.

"Their Irish Linen Collars, Cuffs, Shirts, &c., have the merits of excellence and cheapness."—*Court Circular*

Collars.—Ladies' and Children's 3-fold, **3/6** per doz; Gent.'s 4-fold **4/11** to **5/11** per doz.

Cuffs for Ladies. Gentlemen and Children, from **5/11** per doz.

Shirts.—Best quality longcloth with 4-fold finest Linen Fronts, **35/6** per half dozen; to measure or pattern, **2/-** extra.

Old Shirts made as good as new, with best materials in Neck-bands, Cuffs, and Fronts, for **14/-** the half dozen.

Price Lists and Samples post free.

ROBINSON & CLEAVER,

BELFAST, IRELAND.

"PETER, IT IS ALMOST BEDTIME."

"Gentlemen, I am ninety years old. In the course of nature I must soon depart. Of late it has often seemed to me I could hear my mother's voice, speaking as when I was a boy and saying, "Come, Peter, it is almost bedtime,"

At a dinner given in his honour a few weeks before his death, Peter Cooper, the great American philanthropist, used the above touching words.

Pain and suffering sometimes wring from human lips such cries as these: "Oh, how I wish I were dead!" "I envy those who have got through with this world—and with all its sorrow and misery." Disease makes them talk so. Relieve the pain, cure the torturing ailment, and they enjoy life once more as God intended they should.

Four or five years ago a Canadian woman said to her family, "How I wish I might die." They received her remark in silence, for they agreed that death alone could deliver her. We can do no more than to hint at what had brought her to this pass. It was the old story,—the great and mysterious change from high health to weakness and illness. Up to that date she had been strong and robust, life had been pleasant to her, and the idea of losing it was repulsive and repellent, as it is to all sound minds in sound bodies.

Then came the winter of her discontent. Her head got in the habit of aching; a curious and nauseous taste came into her mouth; the clear white skin turned a yellow or copper-like hue, and she became dull, stupid and careless about her home duties and affairs. She was often seized with spells of vomiting, and her bowels were costive and irregular. Hitherto this once vigorous woman hardly knew she possessed such an organ as a heart, its beat was so steady, quiet and true. Now, however, she became aware of it in a way that frightened her. Her heart burned and palpitated at times so violently she could scarcely catch her breath. Her appetite failed and the nerves broke down from want of nourishment. She grew so sensitive to sound and noise that she could not endure the ordinary talk of other members of the family. A few steps further on this road and the patient usually reaches a condition bordering on insanity. But this was a sequence and symptom—not the disease itself.

In attempting to walk the poor lady would reel and stagger as though the floor of her room was the deck of a ship at sea. Her flesh withered away and left her thin and emaciated. For months she obtained no sleep except under the influence of a narcotic. Her hands and feet were cold owing to the feeble circulation of the blood. The mind was, of course, affected by the state of the body, she was melancholy and low spirited, and "fears were in the way." Indeed the entire complex being—body and mind was failing and wasting, for the simplest and plainest of all possible reasons; she could not retain and digest her food.

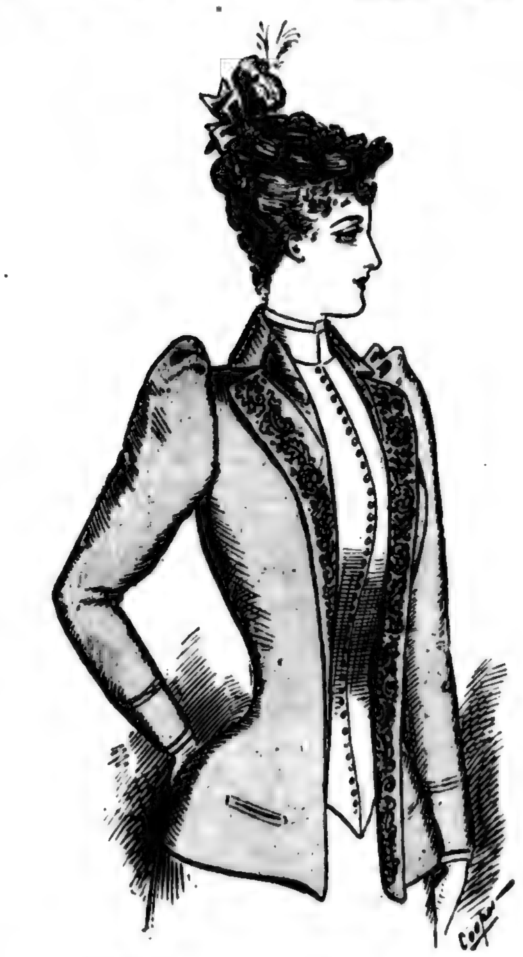
It is no more than fair to say that she had the benefit of the best medical attention that could be procured. In fact, we are by no means sure that any doctor or doctors in the world could have done more for this unhappy woman than was done by the professional gentlemen who from time to time had charge of the case. Yet they themselves admitted that their labours were without avail. It seemed to them that, as the French cynic said, "*a long Churchyard sleep*" would be the only rest and remedy worth praying for or expecting.

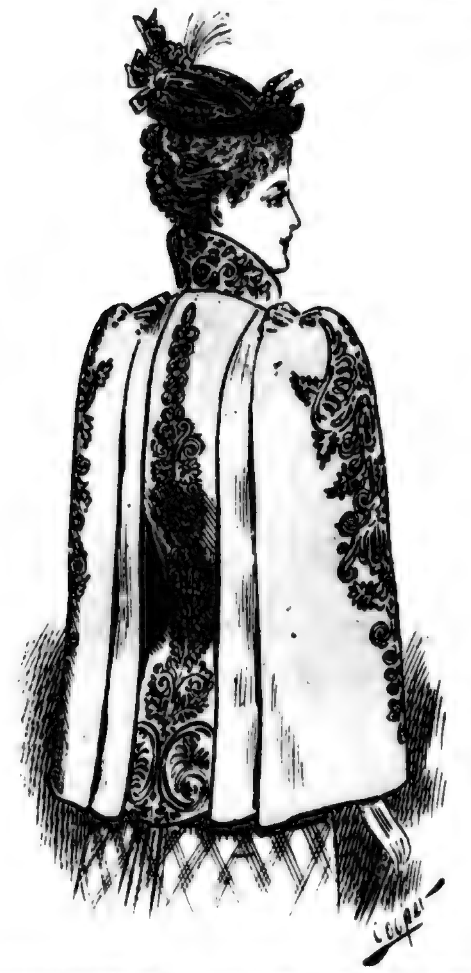
Matters were in this dismal shape when she heard one day of a medicine that was said to have accomplished results quite as surprising as her own restoration to health would certainly be. Without saying a word to her physician as to her intention, she sent to the nearest large town for a bottle and began using it secretly. The effect followed so quickly after its use that she could hardly credit her own sensations. The immediate good results were two-fold—she could sleep without the help of drugs, and felt the return of a healthy natural appetite. The body at once felt the impulse of nourishment, as the food was no longer thrown up, but was accepted by the stomach and digested.

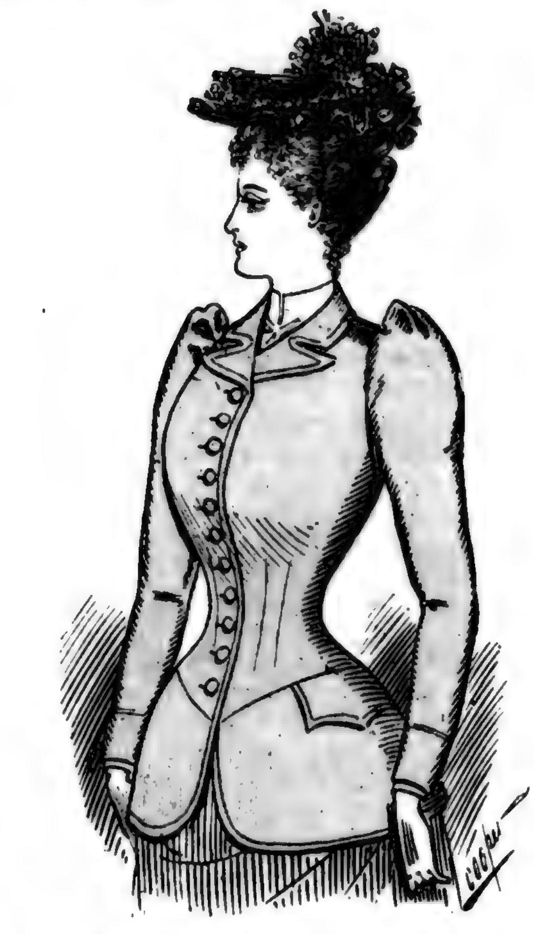
This seemed to answer the question "what shall I do?" Feeling confident of what the end would be she notified to her physcian that she meant to treat her own case for a while, at least, and then sent for several bottles more. She continued the new remedy throughout the whole of the succeeding winter, and with the return of spring her health and strength returned. The birds sang not half so sweetly among the blossoms as joy sang in this rescued woman's heart. Her complaint had been an obstinate attack of indigestion and dyspepsia, and the victorious medicine was Mother Seigel's Curative Syrup.

We shall be glad to send this lady's name and address to anyone who desires to verify this statement, she is now about sixty-five years of age, and enjoys her life too much to wish to leave it before kindly nature's distant bedtime.

GARROULD'S NEW SPRING NOVELTIES IN ALL DEPARTMENTS.







The **"FEDORA."**—A charming New Coat, made of All-Wool Melton Cloth prettily embroidered and faced with Silk, can be worn open or closed, in Black Fawn or Navy, **23/6** each.
The **"FEDORA" HAT.**—Stylish Hat, made of Fancy Straw. A novel coil of Jet surrounds the brim, through which Pink Chiffon is twisted. The crown is trimmed with Plume, Osprey, and Ribbon, **23/6**

The **"CONSTANCE."**—Most distingué Cape, highly becoming to the figure, richly embroidered, in Black, Fawn and Navy, **25/6**.
The **"CONSTANCE" TOQUE.**—A becoming Toque, made of Fancy Straw, prettily trimmed with Velvet, and bows of Ribbon, **21/-**

The **"BELVOIR."**—Perfect fitting, Tailor-made Newmarket Coat, made of All-Wool Durable Cloth, in Black, Fawn and Navy, **21/-**
The **"BELVOIR" HAT.**—Stylish Hat, made of Black straw, trimmed with a wreath of Marguerites, Lace and Jet, **27/6**

NEW SPRING PATTERNS in ENDLESS VARIETY. Charming New Designs in Homespuns and Zephyrs.
Patterns and Illustrated Price Lists Free.

The Queen says:—Messrs. Garrould are showing at the present time many elegant and beautiful Materials."

Every Requisite for Ladies' Wear at

E. R. GARROULD, 150, 152, 154, 156, 158, Edgware Rd., Hyde Park, W.

Telegraphic Address:
GARROULD, LONDON

THE LONDON GLOVE COMPANY,

WHOLESALE GLOVERS. **45a, CHEAPSIDE, LONDON, E.C.** **SINGLE PAIRS SOLD.**

Beg to announce that their Stock is now replete with an unrivalled assortment of Ladies', Gentlemen's and Children's Gloves suitable for Spring wear. Ladies are requested to notice the prices. Write for Sample pairs and test the value.

CHEVRETTE GLOVES.

	Per Half-doz.	Per Pair
Ladies' 4 Button Superior Quality	12/0	2/1
" 6 " "	14.6	2/6

In Tans, with Black or Self Braid Points; Browns and Black, with Self Braid Points.

Girls' 4 Button Tan Chevrette, with Black or Self Braid Points Browns and Black with Self Braid Points,

Sizes	1	2	3	4	5	6
Price	1/7	1/8	1/9	1/10	1/11	2/0

	Per Half-doz.	Per Pair
Gentlemen's 2 Button Chevrette with Self Braid Points	11/6	2/0

In Tans, Browns, and Blacks.

Boys' 2 Button Chevrette, in Tan Shades, with Black or Self Braid Points.

Sizes	0	1	2	3	4	5	6	7
Price	1/6	1/7	1/8	1/9	1/10	1/11	2/0	2/2

L.G.Co's
KHYBER

"Chevrette"
English
Manufacture.

	Per Half-doz.	Per Pair
Button Browns, Myrtle and Black, with Self Braid Points; Slate and Tan Shades, with Black or Self Braid Points, Pique Sewn ..	19/-	3/3
Gentlemen's 2 Button 'Khyber' Chevrette, in Black, Browns, and Myrtle, with Self Braid Points, Tans and Slate, with Black or Self Braid Points, Pique Sewn	17/6	3/0

THE LONDON GLOVE COMPANY'S
REAL KID GLOVES

	Per Half-doz.	Per Pair
Ladies' 4 Button Superior Quality Real Kid ..	13/0	2/3
6 " "	16/0	2/9
8 " "	19/0	3/3

In Black, White, Tans and all Colors

	Per Half-doz.	Per Pair
Ladies' 4 Button Prima Quality Real Kid	16/6	2/10
6 " "	19/0	3/3

In Black, Tans, Drabs, and Colors, with Braid Points.

	Per Half-doz.	Per Pair
Ladies' Real Kid Gloves, for Hard Wear, Pique Sewn, Paris Points, 4 Buttons	19/0	3/3

In Black, Tans, and Drab Shades only.

	Per Half-doz.	Per Pair
Gentlemen's 2 Dome Fasteners, Superior Quality, Real Kid, in Tan Shades, with Black or Self Braid Points, Pique Sewn	19/0	3/3
Ladies' 4 Button Best Quality, French Kid ..	17/6	3/0
" 6 " " "	22/0	3/9

In Black, White, Tans, Drabs, and all Colors

PARIS DOE GLOVES.

	Per Half-doz.	Per Pair.
Ladies' 4 Button, Best Quality	7/9	1/4
" 6 "	8/9	1/6

In Tan Shades, Grey and White.

ENGLISH DOE GLOVES.

	Per Half-doz.	Per Pair.
Ladies' 4 Button, Heavy Make, Leather Bound Welts	10/9	1/10

In Tan Shades and White.

	Per Half-doz.	Per Pair.
Gentlemen's 2 Button ditto	14/0	2/5

In Tan and Grey.

Ladies' **Suede** **EMPRESS** **Gloves.**

SPECIAL FINISH

	Per Half-doz.	Per Pair.
4 Buttons	13/0	2/3
6 "	16/6	2/10
8 " or Mousquetaire	19/0	3/3

In Black, Dark Colors, Tans, White, and Light Shades.

	Per Half-doz.	Per Pair.
12 Button Length Mousquetaire	23/0	3/11
16 " "	29/0	4/11
20 " "	35 0	5/11

In Black, White, Cream, Straw, Biscuit, Coffee, Ficelle, Grey, Pink, Lavender, Heliotrope, Tan Shades, &c.

IMPERVIOUS TO RAIN.

	Per Half-doz.	Per Pair.
Ladies' Waterproof Cape Driving Gloves, 4 Buttons, in Dark Tan	22/0	3 9
Gentlemen's 2 Button ditto	20/6	3/6

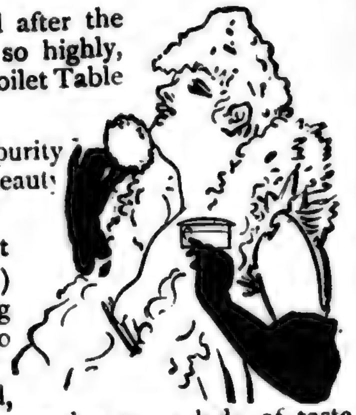
MODE OF PAYMENT.—Postal and Post Office Orders to be made payable to **S. A. WORSKETT**, at the General Post Office. Where Stamps are remitted One Penny must be added to each amount of 3s. and under, to cover loss in exchange. A new Detailed Price List for Spring, 1891, FREE by Post.

Sole Address: THE LONDON GLOVE COMPANY, 45a, Cheapside, London.

"A Pure and Perfect Face Powder."

La DIAPHANE,

Poudre de Riz "SARAH BERNHARDT."



THIS BEAUTIFUL PREPARATION, named after the celebrated Actress who has commended it so highly, now occupies the place of honour on the Toilet Table of every *dame elegante* in Paris.

It gives the skin that splendid tone of purity and freshness without which even classic beauty is comparatively unattractive.

As a **Fragrant Face Powder,** which is at once thoroughly **ADHESIVE** (a rare quality) **INVISIBLE** and **HYGIENIC,** containing none of the highly injurious compounds so common to the preparations ordinarily use but perfectly pure and delightfully perfumed, "LA DIAPHANE" will be welcomed at once by every lady of taste and refinement. **It is unrivalled in every quality.**

"Your Powder is a MARVEL, and it is with the greatest pleasure that I accept the role of 'godmother' by permitting it to bear my name."

Sarah Bernhardt

Made in four delicious perfumes and four delicate shades. In tastefully artistic boxes. Prepared only by G. MAZUYER & Co. (Successors to A. Reverchon), PARIS. Of all Chemists and Perfumers; or if difficulty is experienced in obtaining it, can be had direct from the depôt, post free on receipt of stamps:—2s. 6d. medium size; 3s. 6d., large size. "Mignonette" or Miniature boxes, with puff, 6d. each.

Depot for Great Britain:

FASSETT & JOHNSON, 32, Snow Hill, London, E.C.

Skins on Fire

With Agonising Eczemas

And other ITCHING, BURNING, SCALY, and BLOTCHY SKIN and SCALP DISEASES are relieved in the majority of cases by a single application of the **Cuticura Remedies,** and speedily and permanently cured, when the best physicians, hospitals, and all other remedies fail. This is strong language, but every word is true. **Cuticura Remedies** are the greatest skin cures, blood purifiers, and humour remedies of modern times, are absolutely pure and agreeable to the most sensitive, and may be used in the treatment of every humour by the youngest and most delicate with perfect safety, economy, and satisfaction.

Cuticura
Remedies

CUTICURA, the great skin cure, instantly allays the most intense itching, burning, and inflammation, and permits rest and sleep, speedily heals the skin, and restores the hair. CUTICURA SOAP, an exquisite skin purifier and beautifier, is indispensable in cleansing diseased surfaces. CUTICURA RESOLVENT, the new Blood and Skin Purifier and greatest of Humour Remedies, cleanses the blood of all impurities and poisonous elements, and thus removes the cause. Hence the CUTICURA REMEDIES cure every disease and humour of the skin, from infancy to age, from pimples to scrofula.

☞ "How to Cure Diseases of the Skin and Blood" mailed free to any address, 64 pages, 300 Diseases, 50 Illustrations, 100 Testimonials. A book of priceless value to every sufferer.

CUTICURA REMEDIES are sold everywhere. Price, CUTICURA, 2*s.* 3*d.*; CUTICURA SOAP, 1*s.*; CUTICURA RESOLVENT, 4*s.* 6*d.*; or the set, post-paid, for 7*s.* 9*d.*, of F. NEWBERY & SONS, 1, King Edward-st., Newgate-st., London, E. C., depot for POTTER DRUG AND CHEMICAL CORPORATION.

An Eye for Beauty is satisfied beyond expression when it gazes upon a skin preserved and beautified by **Cuticura Soap,** incomparably the greatest of skin purifiers and beautifiers, while rivalling in delicacy and surpassing in purity the most expensive of toilet and nursery soaps. *The only medicated toilet soap* and *the only preventive* of inflammation and clogging of the pores, the cause of pimples, blackheads, rough, red, and oily skin, and simple humours of infants and children. Sale greater than the combined sale of all other skin soap. Sold everywhere. Price 1s.

MELLIN'S FOOD,

FOR INFANTS AND INVALIDS

DOUGLAS HERBERT FISH, age 6 months.

39, NIGHTINGALE RD.,
CLAPTON.
23rd February, 1889.

F. M. Fish writes:—"He has been fed on Mellin's Food *entirely, and proves by his strength and size how excellent the Food is."*

MELLIN'S FOOD BISCUITS

PALATABLE. NOURISHING.
DIGESTIVE. SUSTAINING.
Price 2s. and 3s 6d. per Tin.

SHAKESPERIAN WISDOM on the FEEDING and REARING of INFANTS.—A pamphlet of quotations from Shakespeare and portraits of beautiful children, together with testimonials which are of the highest interest to all mothers. To be had, with samples, free by post, on application to

G. MELLIN, MARLBORO' WORKS, PECKHAM, LONDON, S.E.

I took Cold,
I took Sick,
I TOOK

SCOTT'S EMULSION

RESULT:

I take My Meals,
I take My Rest,

AND I AM VIGOROUS ENOUGH TO TAKE ANYTHING I CAN LAY MY HANDS ON; **getting fat too,** FOR **Scott's Emulsion of Pure Cod Liver Oil and Hypophosphites of Lime and Soda** NOT ONLY CURED MY **Incipient Consumption** BUT BUILT ME UP, AND IS NOW PUTTING **FLESH ON MY BONES** AT THE RATE OF A POUND A DAY. I TAKE IT JUST AS EASILY AS I DO MILK." SUCH TESTIMONY IS NOTHING NEW. SCOTT'S EMULSION IS DOING WONDERS DAILY. THREE TIMES AS EFFICACIOUS AS PLAIN OIL. TAKE NO OTHER.

Sold by all Chemists, at 2/6 or 4/6, or mailed on receipt of price by
SCOTT & BOWNE, LIMITED,
47 FARRINGDON ST., LONDON, E.C.

NEW PATTERNS of DRESS FABRICS ARE NOW READY.

LADIES who wish to DRESS FASHIONABLY, yet ECONOMICALLY,
Should WRITE at ONCE to **JOHN NOBLE, The Warehouse, Manchester,** for PATTERNS of the
SEASON'S NOVELTIES IN DRESS FABRICS,
And make their selections from a **MATCHLESS COLLECTION** of the World's Finest Productions for Ladies' and Children's Wear, thus securing the **Perfection** of **Taste** at the **LOWEST WHOLESALE PRICES.** Exclusive **Novelties** in Silk and Wool, Fine Wool, and Fancy Cotton Fabrics in **New Designs, New Colours,** and **New Mixtures.** *WRITE NOW* (naming this paper) for Large Box containing over **1,000 PATTERNS,** POST FREE, on approval. **Such value is unobtainable elsewhere.**
NEW ILLUSTRATED CATALOGUE AND SPECIAL PARCELS LIST POST FREE ON APPLICATION TO
JOHN NOBLE, THE WAREHOUSE, MANCHESTER.

"WHITENS AND SOFTENS THE SKIN"

ALBION MILK AND SULPHUR SOAP
LUXURY IN THE BATH

Lady Constance Howard
WRITES:
"I like the Soap very much; it is pleasant to use and softens and whitens the skin."

Lady Dorothy Nevill
WRITES:
"I find the Soap very pleasant, and like it very much."

SATIN POLISH
LADIES

BROWN'S SATIN POLISH
FOR LADIES' AND CHILDREN'S BOOTS AND SHOES, TRAVELLING BAGS, ETC.
HIGHEST AWARD WHEREVER EXHIBITED.
LATEST PARIS EXHIBITION, 1889.

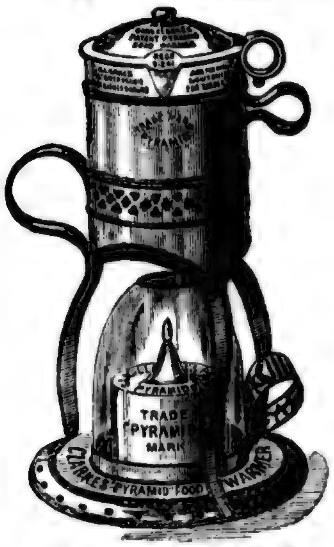
BROWN'S SATIN CREA
For improving all kinds of Patent Leather.

For Brown Leather Boots and Shoes, use
SATIN (BROWN) POLISH
Put on by Sponge attached to wire and cork in each Bottle.

AMERICAN MAGIC BRONZE.
Gives to old Boots and Shoes, Ornaments, &c., the appearance of new.

FOR GENTLEMEN'S BOOTS use
ARMY AND NAVY LIQUID BLACKING.

CLARKE'S
NEWLY DESIGNED
"Pyramid" Nursery Lamp
FOOD WARMER.
With New Registered Pannikin.
Including "Burglar's Horror" Lamp.
2/6, 3/6, 5/- and 6/- each.



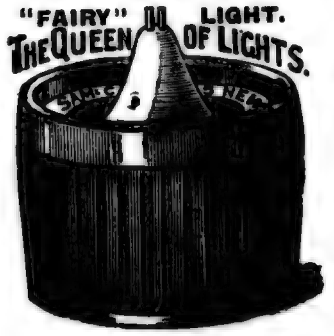
CLARKE'S
IMPROVED PANNIKIN
(REGISTERED),
FOR USE WITH
CLARKE'S
"Pyramid" Nursery Lamp.

By this invention any liquid food can be poured out or drunk without scum or grease passing through the spout, and prevents spilling when poured into a Feeding Bottle so objectionable with all other Pannikins.

These Pannikins will fit all the old "Pyramid" Nursery Lamps, and can be purchased separately.

N.B.—Ask for CLARKE'S PANNIKIN, and see that his name and the registered number (Registered 91,241) is on the Pannikin, and Trade Mark, "Pyramid." Clarke's Patent "PYRAMID" NIGHT LIGHTS are the only Lights suitable for these Lamps.

CLARK'S PATENT LIGHTS.

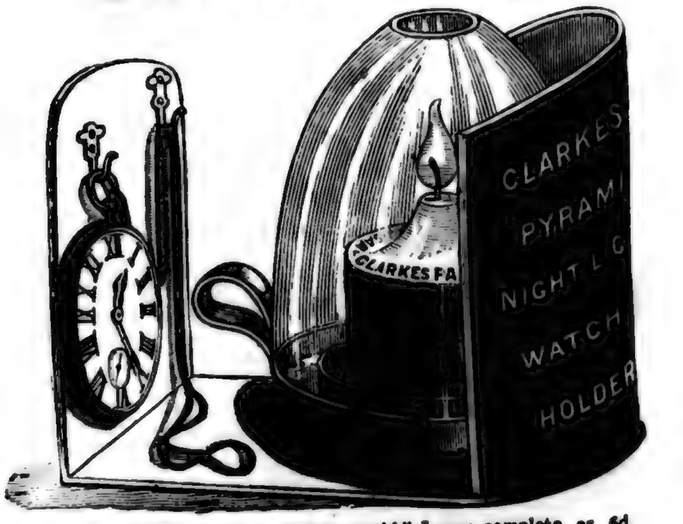

"FAIRY" LIGHT.
THE QUEEN OF LIGHTS.

Trade Mark "FAIRY."
As used by Her Majesty the Queen.

FOR IN AND OUT DOOR ILLUMINATIONS.

1s. per Box
Containing 6 Double Wick "Fairy Lights (burn 10 hours each), and Glass for burning in.
CLARKE'S PATENT "FAIRY" LAMPS,
for decorative lighting of Ball and Drawing Rooms, etc.
Sold Everywhere.

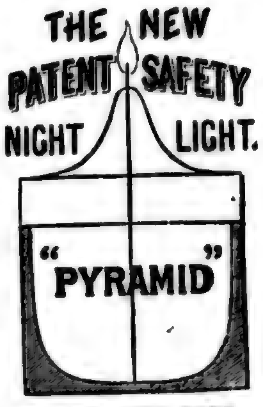
CLARKE'S REGISTERED "PYRAMID" NIGHT LIGHT WATCH-HOLDER.


CLARKE'S PYRAMID NIGHT LIGHT WATCH HOLDER
CLARKES FA

Japanned Watch-Holder and "Pyramid" Lamp complete, 2s. 6d.
Invaluable at every Bedside.

THE
BURGLARS' HORROR.

CLARKE'S
PATENT
"PYRAMID" LIGHTS.



THE SHADED PART REPRESENTS THE PLASTER FIRE-PROOF CASE

Single Wicks, burn 9 hours each, in Boxes containing 8 lights, 8½d. per Box.

For burning in Clarke's Pyramid Nursery Lamp.

TO PREVENT BURGLARIES.—A "Pyramid" Night Light should be Lighted in the front and back of every house as soon as it is dark. Housebreakers have the greatest dread of a light. The Police recommend a "Pyramid" Night Light as the best safeguard. Almost all the burglaries perpetrated might have been prevented, and much VALUABLE PROPERTY SAVED, if this simple and inexpensive plan had always been adopted. The "Pyramid" Night Lights are much larger and give DOUBLE THE LIGHT of the common night lights, and are, therefore, particularly adapted for this purpose. Manufactured in Patent Fire-proof Plaster Cases. No paraffin or other dangerous material used in their manufacture.

"PYRAMID" AND "FAIRY" LIGHT WORKS, LONDON, N.W. *Showrooms: 31, Ely Place, Holborn, and 484, Collins Street, Melbourne.*

HEALTH & PERSONAL ATTENTION.

(See MYRA'S ANSWERS in "MYRA'S JOURNAL.")

EXTRACT FROM

POSTAL TOILET LIST.

PHILIP H. MASON,

Pharmaceutical Chemist, BANK PLAIN, NORWICH,

The entire list (containing some 100 Preparations) will be sent by return of post, on receipt of stamped address.

IMPORTANT NOTICE.

All articles in this List admit of Postal Transit, and will be delivered free per Post at the prices marked, secure from observation, and carefully packed on receipt of P.O.

AGENTS.—New Zealand: Messrs. Withers, High St., Christchurch. From these Agents any of the Toilet Preparations may be obtained.

COLD CREAM OF WOOL FAT AND CUCUMBERS (Nuthall's)—Strongly recommended for general use, both on account of its healing qualities and of its freedom from irritating properties. Wool Fat is essentially the natural fat of the Skin, and upon its presence depends the Skin's healthy condition. When absent or deficient the skin loses its elasticity, becomes dry and apt to chap and crack. The above Cold Cream will be found to remedy and prevent all these unpleasantnesses, and its continued use will render the skin distinctly softer, more elastic, and of a healthy color. It is emollient and healing and will counteract the ill-effects of hard water and of over-exposure to cold, wind, or sun. Its constant use is invaluable for preventing and removing wrinkles and crow's-feet. 3s. 6d.

X **EXTRACT OF SEA WRACK** (Fucus Vesiculosus).—The new remedy for obesity. This preparation has met with a wonderful demand. Its effects in some cases seem magical. It is perfectly safe for the most delicate constitutions. Price 3s 3d. per case.

EXTRACT OF SEA WRACK PILLS.—Are prepared for those who prefer it in this form—each pill containing one dose of the extract at the same price. 3s. 3d. per case.

THE GARRISON HAIR DYE.—An absolutely harmless hair dye in one solution. Easy in application, rapid, cleanly, and almost infallibly certain in effect. This is the Hair Dye *par excellence* for those who prefer a dye in one solution. Black or brown 3s. 6d. per case.

X **PETROLEUM POMADE.**—The power of Petroleum, as a rapid stimulant to the growth of the hair, has been recently discovered by accident, at a British Consulate in Russia. Prepared as a Pomade, it is rendered unobjectionable for use. 1s. 6d., 3s. per jar.
[Since the above was first published the most astounding results have followed the use of Mr. Mason's Pomade, and it is now the Hair Restorer *par excellence.*]

CRÊME FROIDE AUX CONCOMBRES.—Prepared from the pulp of the ripe fruit, 3s. 6d. and 10s. 6d. For whitening and preserving the skin and for the prevention of wrinkles and crow's-feet. Its constant use will counteract the effects of exposure to sun and wind, and will retain the youthfulness of the complexion for many years.

"Crême Froide aux Concombres, as prepared by Mr. Mason, of Norwich, is the best agent for whitening and preserving the skin I know of."—Anna Kingsford, M.D.

EMULSINE OF CUCUMBERS.—Dr. Anna Kingsford's formula. Thin, 3s. 6d. and 10s. 6d.; Thick, 3s. 6d. and 10s. 6d. These Emulsines resemble the Crême Froide in their general properties, but are prepared for those who prefer an emulsion to the cream. The thick Emulsine is especially intended for the prevention of wrinkles, and is also highly recommended for winter use, while the thin Emulsine is adapted for whitening the complexion and for summer use.

"Against the crow's-foot use Mason's thick Emulsine. With respect to wrinkles, I have said again and again that nothing removes them so satisfactorily as the thick Emulsine. For flushing of the face and dryness of the skin, use Mason's thin Emulsine of Cucumbers. 'Cool as a cucumber,' is as you know, a comparison that has become a proverb, and with good reason. Mr. Mason has prepared two excellent emulsions of cucumber, thick and thin which I have not seen equalled. To these he has now added a Crême Froide aux Concombres. As the responsibility for these formulas rests, in a large measure with myself, you may feel sure I should not recommend them unless I had complete confidence in their excellence." —Anna Kingsford, M.D.

JABORANDI HAIR TONIC.—Prepared from selected South American Jaborandi Leaves, containing the newly-discovered alkaloid Pilocarpine. Highly recommended by medical authority as a hitherto unapproachable stimulant to rapid growth of hair. Used not only to prevent the hair falling, but to stop advance of greyness and induce vigorous secretion of the natural coloring pigment. 3s. 5d., 10s. 6d.

"The Jaborandi Lotion prepared by Mr. Mason is probably one of the best hair restorers known. Several instances of the increased growth of hair after the use of Jaborandi have been adduced. Jaborandi is said by several medical writers to cause the hair to grow."—Anna Kingsford, M.D.

BLOOM OF STEPHANOTIS.—An exquisite creamy white skin and complexion powder. It imparts a beautiful natural whiteness and useful softness and delicacy to the skin. The painful "Flushing" of the face, brownness of the neck and arms, undue redness of the face and hands are obviated by one application. For personal appearance at Court, the Ball, or Concert, it is indispensable; it represses the unpleasantness of sensible perspiration and its disagreeable accompaniments. Travellers and residents in warm climates will find it invaluable. It so entirely prevents the discoloring action of the sun on the skin that freckles are almost unknown to those who use it. In polished apple wood case, with toilet puff, 3s. 6d.

"For my own part, I am in the habit of recommending Mr. Mason's Stephanotis Face Powder, because I trust him, and know that he is moderate in his charges and honest in quality."—Anna Kingsford, M.D.

HENNA HAIR DYE (in one solution).—An entirely vegetable preparation, obviating the use of lead or any metallic dyes. It is guaranteed to be entirely harmless to hair or health. It is most simple in application, and in every way superior to the old-fashioned metallic dyes in two solutions. 3s. 6d., 10s. 6d.

"Of all the brown dyes I have tried, I like best Mason's Henna Dye. It is entirely vegetable and harmless."—Anna Kingsford, M.D.

COMPLEXION PILLS.—Specially adapted to produce a healthy action of the skin and a clear complexion. If used in conjunction with certain easy rules of diet, their effect is rapid and marvellous. 1s. 3d., 2s. 10d. per box.

CREAM OF STEPHANOTIS.—An exquisite creamy white Skin and Complexion Cosmetic; imparts youthful softness and delicacy, with a beautiful natural whiteness to the skin. Composed of perfectly innocent ingredients, this Cream has a most beneficial action upon the skin. It obviates in one application brownness of the neck and arms or undue redness of the face and hands. For personal appearance at Court, at balls, or other crowded assemblies it is indispensable, especially as it represses the unpleasantness of perspiration and its accompaniments. In warm climates it will be found invaluable. Also to prevent the appearance of that unpleasant redness or flushing of the face, which is so common an annoyance. So completely does it prevent the discoloring action of the sun on the skin that freckles are rarely, if ever known to those who use it. It subdues the redness of the features caused by exertion, cooling the skin in a most delightful manner. 3s. 6d. per case.

SULPHUR SOAP (For the Hair).—The natural color of the hair is due to an organic pigment, into the composition of which sulphur and iron largely enter. It is believed that in many cases grey hair is due solely to a deficiency in this natural secretion of sulphur. In such cases the sulphur may be applied to the hair glands by occasionally washing the hair and scalp with the above soap. It is most particularly recommended that in cases of incipient greyness this should be tried before artificial color restorers are resorted to. It is also the best soap for cleansing the hair before applying any dye or color restorer, as it greatly quickens and enhances their action. It is also of great service for washing the skin in many cases of eruption and skin diseases. 1s. 3d.

"Better try Mason's Sulphur Soap and soft water."—Anna Kingsford, M.D.

FRECKLE CURE, THE NEW.—This is a preparation of great power for the entire removal of freckles, however obstinate. It is the prescription of one of our most eminent modern dermatologists, combined with the new Skin-fat which has recently been isolated from sheep's wool. A trial of it is urgently solicited. 4s. 6d.

WALNUT JUICE AND NUTGALLS.—Having often been required to prepare Walnut Juice for ladies, I have found that it is not perfectly successful by itself as a hair stain. After many experiments I am at last able to introduce a combination of Walnut Bark and Nutgalls, which is perfectly effective in giving to grey hair various shades of rich natural brown, very different to the dull metallic black of lead restorers. It is at the same time perfectly safe (Walnut Juice has been used for centuries as a hair dye.) Price 3s. 6d. per case, post free, with full directions.

DEPILATORY (Powder).—Mr. Mason is continually asked by ladies for a Depilatory which will, in one application, not only remove existing superfluous hair, but prevent its reappearance. He wishes clearly to state that it is impossible to do this. All that can be done is to remove the hair, after which an occasional subsequent application on the surface of the skin will prevent it from attaining a visible growth. The above preparation will do this without injury to the skin. Science cannot achieve more. With directions, 2s. per packet.

"Mr. Mason's Depilatory is at once the cheapest and best I know of."—Anna Kingsford, M.A.

EYEBROW AND EYELASH DYE.—A simple and instantaneous application, requiring renewal only at long intervals. Has been much approved, and seems to have met a pressing want. Black or brown, 2s. 6d. per case.

"Nothing will darken the eyelashes perfectly except a dye. Mr. Mason sells an eyebrow and eyelash dye at half-a-crown the case black or brown.—Anna Kingsford, M.D.

SPECIAL EYEBROW AND EYELASH TONIC.—For promoting growth an luxuriance of Brows and Lashes, and improving their appearance. Though a powerful tonic, this is absolutely harmless and safe, and so bland and emollient that it may even be used for young children, 3s. 6d.

"Brush the eyebrows daily and nightly with a soft brush, moistened with Mason's Eyebrow Tonic.—Anna Kingsford, M.D.

GANTS GRAS POMADE.—A novel form of the well-known Gants Gras of the French and Italian perfumers of the last century. By its use (with soiled white kid gloves) the hands may be rendered beautifully white and soft in a few nights. 1s. 6d. per jar.

"The best cure for red arms is the use of a paste made of emollients, and worn all night. Mr. Mason has a 'Gants Gras Pomade' which will suit the purpose. Sleep in kid gloves smeared inside with Gants Gras Pomade. It is far more efficacious than cream rubbed in in the daytime."—Anna Kingsford, M.D.

PEROXIDE OF HYDROGEN OR BLEACHING FLUID.—For giving a bright golden tint to the hair. The only agent that will do this without injury to the hair, or to the skin, is Peroxide of Hydrogen, which is the base of most, if not all of the expensive golden washes which are sold under attractive and high-sounding names. Mr. Mason will forward a supply with full directions, post-free, 4s.

"Peroxide of Hydrogen is the only safe and convenient hair bleacher known."—Anna Kingsford, M.D.

FOR OTHER HAIR DYES AND COLOR RESTORERS SEE THE ENTIRE LIST.

ALL RHEUMATIC, NERVOUS, AND ORGANIC DISORDERS,

Including **Rheumatism, Gout, Sciatica, Lumbago, Nervous Exhaustion, Impaired Vitality, Brain Fag, Sleeplessness, Ladies' Ailments, Hysteria, Indigestion, Constipation, Loss of Appetite, Kidney Troubles,** &c., yield like magic to the marvellous healing properties of

HARNESS' ELECTROPATHIC BELT.

IT HAS CURED THOUSANDS OF SUFFERERS

Without the aid of poisonous drugs or quack nostrums. If any of our readers doubt the remarkable curative powers of this genuine and convenient appliance we would ask them to carefully read the following letters, and write for our Book of Testimonials; or, better still, call if possible, and personally inspect the originals. They will at the same time be able to see the Belts scientifically tested, and have the various curative appliances fully explained to them.

TRADE MARK.

Rheumatism & Constipation

"107, Regent Street, Hull, January 30th, 1891. Sir,—I purchased an Electropathic Abdominal Belt from your establishment in October last, and the effect was something wonderful—more than I am able to describe—I have lost all rheumatic pain, and I have not had a doctor since I began to wear the Belt. My health is very much improved, and I am happy to tell you that I am quite cured of constipation after suffering for over twenty years.—Yours truly, (Mrs.) S. HEADLY."

DR. ANDREW WILSON'S OPINION.

"The Medical Battery Company's Belt has been frequently recommended as a genuine electrical appliance which the public may purchase with safety and satisfaction."

HEALTH RESTORED.

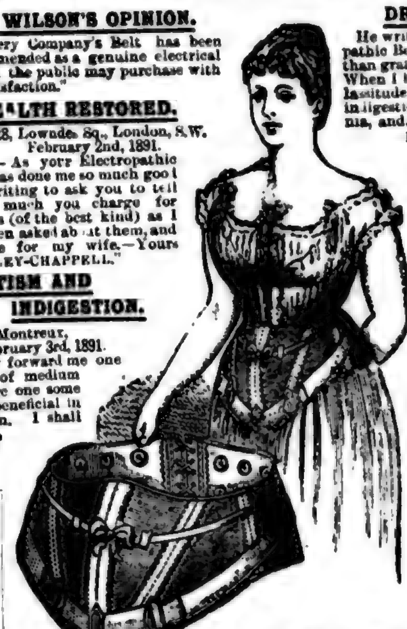
"28, Lowndes Sq., London, S.W.
February 2nd, 1891.

Sir,—As your Electropathic Belt has done me so much good I am writing to ask you to tell me how much you charge for Ladies' Belts (of the best kind) as I have often been asked about them, and I may get one for my wife.—Yours obliged, J. STANLEY-CHAPPELL."

RHEUMATISM AND INDIGESTION.

"Villa Rosa, Veytaux, Montreux,
Switzerland, February 3rd, 1891.

Dear Sir,—Will you kindly forward me one of your Electropathic Belts of medium strength at an early date. I wore one some twelve months ago, and found it beneficial in case of Rheumatism and Indigestion. I shall be glad if I can have it on Saturday.
Yours truly, (Rev.) E. WARDLE."



DR. GREENWOOD'S OPINION.

He writes: "I have now worn your Electropathic Belt just a fortnight, and I am more than gratified at the change in my health. When I began to wear it I suffered from lassitude, sluggish liver, constipation, indigestion, and more or less insomnia, and, as a natural result, felt peevish and irritable. One of the first effects I experienced was feeling in better spirits with myself and my surroundings, and now I may say the whole of the above symptoms are removed. I have already begun to recommend it to my patients.—Wishing you every success. Aug. 24, 1889."

Indigestion Cured.

Mr. MEAD, 6, Milsen Road, West Kensington, London, writes: 28th January, 1891.—Having suffered for many years with Dyspepsia, being unable to assimilate my food, besides **great pain in my chest after eating,** I thought fifteen months ago I would get one of your Electropathic Belts, which I did. **In less than a month I felt quite well,** and seemed happier than I had been for many years. The doctors did me no good, and I did not derive any benefit until I procured your Belt. My age is sixty, and you can make what use of this you like."

IT IMPARTS NEW LIFE AND VIGOR.

CALL OR WRITE.

SCIATICA AND KIDNEY DISEASE.

Mr. THOMAS DAY, 7, Myddelton Street, Clerkenwell, London, E.C., writes, January 10th, 1891.—"For ten years my wife had been a great sufferer from Sciatica and Kidney Diseases, but since wearing one of your Electropathic Belts she feels **much better in health,** and has strongly recommended them."

LUMBAGO.

"Sampford Hall, Braintree, February 7th, 1891.

Dear Sir,—Since wearing the Electropathic Belt for Lumbago I have experienced great relief. The pains disappeared after wearing the appliance a few weeks, and have never returned. Yours faithfully, ARTHUR RICHARDSON."

ENLARGED LIVER—213, Myall Road, Herne Hill, London, S.E., January 26th, 1891. Dear Sir,—In October last I purchased one of your Electropathic Belts for Enlarged Liver, and since wearing it I have felt better, and do not suffer from **Cramp** so much as formerly, nor from that **Tired Languid Feeling** to which I used to be subject too frequently. You are at liberty to use this in any way you wish. Yours truly, HENRY WOODCOCK."

HARNESS' ELECTROPATHIC BELT is light and comfortable in wear, and is guaranteed to imperceptibly generate a mild continuous current of electricity, which cannot fail to invigorate the debilitated constitution. It also promotes the circulation, gives tone to muscles and nerves, and speedily arrests any signs of PREMATURE DECLINE OF VITAL ENERGY. **RESIDENTS AT A DISTANCE** and all who are unable to call and avail themselves of a free personal consultation should write at once to the **MEDICAL BATTERY COMPANY,** Limited, for a copy of their Descriptive Illustrated Pamphlet and Book of Testimonials, which may be obtained gratis and post-free on application.

A Boon to Men. A Blessing to Women. Pamphlet, Book of Testimonials, and Consultation Free.

MR. C. B. HARNESS, President, The Electropathic and Zander Institute,
NOTE ONLY ADDRESS: **52, OXFORD ST., LONDON, W.**
The Largest and only Complete Electro-Therapeutic Institute in the World.

AN ÉDITION DE LUXE FOR HIGH-CLASS MILLINERS AND MODISTES.

La Modiste Universelle,

PUBLISHED ON THE FIRST OF EACH MONTH.

The only Journal of the kind published in England devoted exclusively to the interests of Modistes and Milliners.

Each Number contains **FOUR LARGE CHAPEAUX-MODELES,** each **HALF LIFE-SIZE,** Beautifully printed on Card Paper and Colored by Hand, with **TWO ADDITIONAL PLATES** of the same size containing Eight separate Models, also Hand-Colored, and Full and Descriptive Illustrated Text.

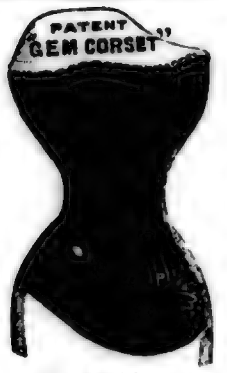
TERMS OF SUBSCRIPTION (Including Postage).

(WHICH MAY COMMENCE AT ANY TIME.)

For One Year, to any Country within the Limits of the Postal Union	21/-
For One Year, to any Country not within the Postal Union	24/-

All Cheques and P.O.O.'s to be made payable to

MAYSON BEETON,
204, Regent Street, London, W.



Best Whalebone

SCALES' PATENT "GEM CORSET."

WITH ELASTIC ABDOMINAL BELT COMBINED.

Highest unsolicited testimonials received daily.

THE Belt, attached to a hygienic Corset (recommended by the faculty), cannot be displaced or wrinkled; it entirely avoids a high figure, marvellously improving the same, and never fails to reduce corpulency, it affords permanent support, and is most comfortable in every position of the body. Satisfaction guaranteed. Should our stock sizes not fit we exchange and make to order with any alterations, 1s. 6d. extra. White or Dove, 18s. 6d.; Black, 21s.; Satin (all colors), 31s. 6d. Sent post free on receipt of waist size and P.O. Name and patent number stamped in each Corset.

R. SCALES & CO., CORSET MANUFACTURERS,
NEWARK-ON TRENT, ENGLAND.

CUT-OUT PAPER PATTERNS

Of any Garment Illustrated in MYRA'S JOURNAL.
Can now be had, Price 6d., Post Free.

BRECKNELL'S SKIN SOAP (*Prize Medal.*)

THE ORIGINAL UNSOPHISTICATED SOAP FOR TOILET USE.

A SUPERIOR AND BENEFICIAL SOAP FOR CLEANSING THE SKIN WITHOUT IRRITATING IT.

It is made of the best materials only, and in effect leaves the skin sweet and fresh, without the use of perfume.

RECOMMENDATIONS.

It improves by keeping and gains a natural perfume from age alone.
Has been recommended by eminent medical men.
It is not only absolutely pure, but it refreshes and softens the skin as well as effectually cleansing it.
When long kept is a luxury to use, and increases in value.
Is altogether the sweetest and most wholesome unscented soap in existence.
The moderate price at which it is sold brings it within the reach of all classes.

To be obtained of all Chemists and Grocers.

BRECKNELL, TURNER & SONS,
Purveyors to Her Majesty, H.R.H., the Prince of Wales, &c., &c.,
"THE BEE HIVE," 31 & 32, HAYMARKET, LONDON, S.W.
ESTABLISHED 1762.

A WONDERFUL MEDICINE.

Worth a Guinea a Box.

BEECHAM'S PILLS

For Billious Attacks.

BEECHAM'S PILLS

For Nervous Disorders.

BEECHAM'S PILLS

For Indigestion in all its Forms.

BEECHAM'S PILLS

Have saved the lives of Thousands.

BEECHAM'S PILLS

Regulate the Secretions.

BEECHAM'S PILLS

For Giddiness.

BEECHAM'S PILLS

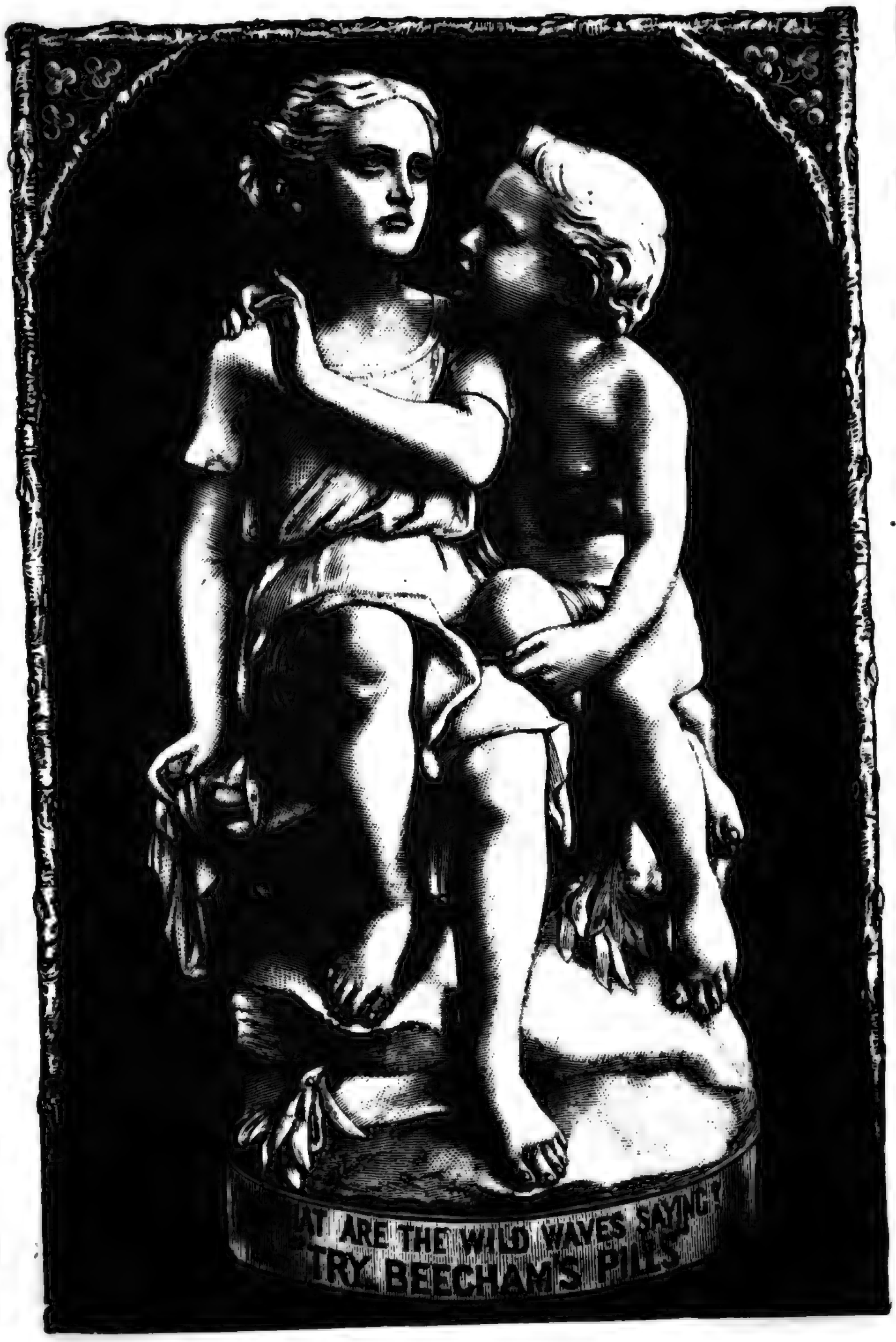
Insure assimilation of Food.

BEECHAM'S PILLS

Cure Dyspepsia in all its Forms.

BEECHAM'S PILLS

Are adapted for Old and Young.


WHAT ARE THE WILD WAVES SAYING?
TRY BEECHAM'S PILLS

BEECHAM'S PILLS

For Dizziness and Drowsiness.

BEECHAM'S PILLS

Invigorate the Nerves.

BEECHAM'S PILLS

Purify the Blood.

BEECHAMS' PILLS

Restore the Appetite.

BEECHAM'S PILLS

Strengthen the Stomach.

BEECHAM'S PILLS

Are the Best Medicine in the World.

BEECHAM'S PILLS

Give Tone to the Muscular System.

BEECHAM'S PILLS

For Sick Headache.

BEECHAM'S PILLS

Are recommended by Medical Men.

BEECHAM'S PILLS have been before the public for half-a-century, and are to be found in in every English-speaking country; they have by far the largest sale of any patent medicine in the world.

MANUFACTURED ONLY BY

THOMAS BEECHAM, St. Helens, Lancashire, England.

And sold by all Druggists and Patent Medicine Dealers, everywhere in Boxes 9 1/2, 13 1/2, and 2/9 each.

Messrs. WATHERSTON & SONS, Goldsmiths, Jewellers and Silversmiths, beg to announce that in consequence of the death of **Mr. James Henderson Watherston**, their Stock will be offered for Sale during the month of April, at a considerable reduction to Cash purchasers.

The Stock comprises a large variety of Diamond, Ruby, Emerald, Sapphire, Pearl, Cat's-eye, and Turquoise Ornaments, of recent make, eminently calculated for Court ceremonials and Wedding Presents.

Sterling Silver Plate of Special Design.

WATHERSTON & SON, 12, Pall Mall East (adjoining the National Gallery), London, S.W.

MYRA'S PRIZE COMPETITIONS.

TO OUR READERS.

AWARDED TO
FIRST PRIZE
MYRA'S PRIZE COMPETITION

Facsimile of Solid Silver Medal (Reverse).

Facsimile of Solid Silver Medal (Obverse).

The success which has attended the inauguration, more than two years ago, of our Monthly Prize Competition for the best worked Specimens of Art Needlework has induced us to still further develop the idea, and at the suggestion of some of our readers, we have had a special die cut for a Magnificent Solid Silver Medal—of which fac-simile engraving is given herewith, to be given as an optional First Prize. Prize Winners will thus be able to secure, instead of a mere small sum of money, an artistic reward of considerable intrinsic value in itself, and a lasting and honorable record of their success for future years.

Each Medal will be enclosed in a handsome leather case lined with velvet, and we will engrave each month the winner's name and initials. The Second Prize will be 15/-, and the Third Prize a Bronze Medal of the same size and design as above, or a Money Prize of 10/-. We trust that this new departure will be fruitful of much satisfaction to our readers, and a still further inducement for all skilled in needle craft to compete for the new Prizes offered by Myra.

The following are the details of our April Prize Competitions:—

(1.) Three Prizes will be given for the best specimens of a Painted Fan on silk, satin, gauze, or other material.

First Prize—Silver Medal or Thirty Shillings.

Second Prize—Fifteen Shillings.

Third Prize—Bronze Medal or Ten Shillings.

No subject sent for Competition can be returned unless accompanied by a directed and sufficiently stamped envelope or label.

To protect Competitors, and to ensure that Subscribers only shall take part in the Prize Competitions, we append a Coupon—

MYRA'S JOURNAL,
April, 1891.

which must be sent with every subject for Competition.

No subjects for Competition will be allowed unless accompanied by a Coupon.

All subjects for the Competition must be sent in by June 1st, 1891; and the result and names of the successful competitors will be announced in the following number.

Competition for the best specimen of Embroidered Coffee Cosy, given in "Myra's Journal," January, 1891.

FIRST PRIZE.
Miss GERTRUDE HICKS,
3, Belle Grove Villas,
Newcastle-on-Tyne.

SECOND PRIZE.
Miss BISHOP,
10, Lansdowne Circus,
Leamington Spa.

THIRD PRIZE.
Mrs. CROSTHWAIT,
Quinta das Maravilhas,
Isle of Madeira.

LINGFORD'S BAKING POWDER
RESULT OF ONE
FREE
TRIAL
PACKET

HOSTESS: *"Yes, I am delighted myself. This cake was made from the free Sample Packet Messrs. Joseph Lingford & Son sent me. In future I shall always use their Baking Powder."*

GUEST: *"You are certainly right, and we must get some for our own use."*

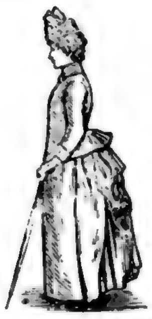
A Sample Packet of Lingford & Son's Celebrated Baking Powder will be **SENT FREE** *on application to any reader of this paper. Simply name the paper and send your address to*

JOSEPH LINGFORD & SON,
BISHOP AUCKLAND.

A CLEAR COMPLEXION!

PIMPLES, BLACK SPECKS, and Unsightly BLOTCHES on the Face, Neck, Arms and Hands can be INSTANTLY REMOVED by using Mrs. JAMES'S HERBAL OINTMENT, made from herbs only, and warranted free from anything injurious. It possesses a most delightful fragrance, and the lovely clearness it imparts to the skin is perfectly astonishing. Ladies at the seaside derive wonderful benefit from the use of this, as it entirely eradicates freckles, sunburn, and roughness occasioned by the winds, and prevents the approach of wrinkles. Mrs. James solicits a trial from those who have not used it, when she feels confident they will have nothing else. *Sold by all Chemists*, in boxes, 1s 1½d., 2s. 9d., and 4s. 6d. (bearing the Government Stamp), or it will be sent with directions for use, post free, and free from observation, to any address on receipt of 15, 35, or 57 stamps.

MRS C. JAMES, 268, CALEDONIAN ROAD, LONDON, N.



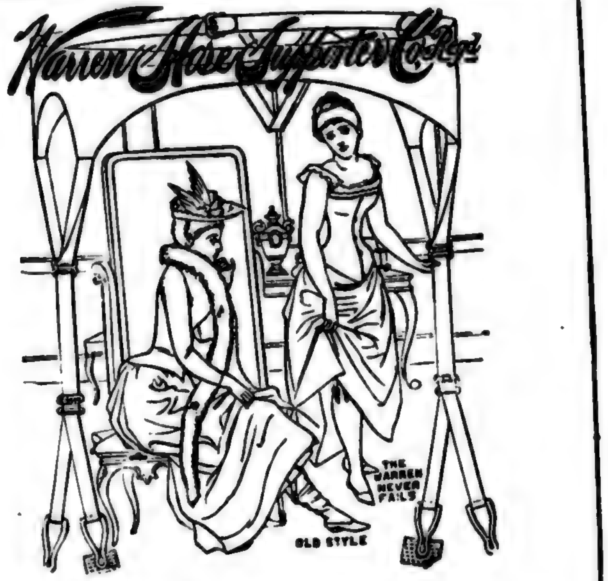
ROBENETTE'S UNIVERSAL ELEVATOR

Of all Drapers.
Wholesale of Rylands, Limited.

PATENT 3624. 1890.

For raising the back of the Skirt as shown in Illustration. Is worn inside the Dress and cannot be noticed. Tell your Dressmaker to put it in your Dresses. The most simple and convenient article ever introduced.

Price: Cotton, 1s. Silk, 1s. 6d.



All Ladies and Children should wear this

New & Perfect "WARREN" HOSE SUPPORTER.

PRICES—Children's, from 6d.; Ladies', from 9d.
Ladies', with band, from 1s. Sample Pair, post free.
Can be procured Retail from any Establishment in the Kingdom.

Wholesale of the following London Houses:—

OLNEY, AMSDEN & SONS, 9, 10 & 11, Falcon St., E.C. | **STAPLEY & SMITH,** 128, London Wall, E.C. | **W. WILLIAMS & SON** 53 & 54, Bread St., E.C.

FACT

ROGERS' "NURSERY" HAIR LOTION

Destroys all NITS and PARASITES in Children's Heads, and immediately allays the Irritation. Perfectly Harmless.

Prepared only by W. ROGERS, Chemist, Ben Jonson Road, Stepney, E. Bottles, 7d. and 1/- Of all Chemists and Perfumers. Special Bottles free from observation, post free, 15 stamps.

TO STOUT PEOPLE.

OBESITY easily, pleasantly and certainly cured, without hardship or nauseating drugs.

A valuable treatise showing how fat can be destroyed (not merely lessened) and the cause removed, together with the prescription advice, and full explanations HOW TO ACT, sent FREE on application. "The only common-sense work on corpulency ever issued." *N. Y. Med. Review.*

E. K. LYNTON Bloomsbury Mansion, Bloomsbury, London.

THE PROPRIETOR, who was for several years at the **HOSPITAL FOR WOMEN,** SOHO SQUARE, LONDON, has never known these Pills to fail in removing the most obstinate cases of IRREGULARITIES AND OBSTRUCTIONS.

DODD'S FEMALE PILLS

He has seen them administered to thousands of MARRIED and SINGLE WOMEN with *Marvellous Results*

THOUSANDS of Testimonials from PATIENTS and NURSES.

In Boxes, 1/1½, 2/9, 4/6, & 11/ each. Order of Chemists, or POST FREE, *under cover, from*

JEFFERSON DODD, 70, TOTTENHAM COURT RD., LONDON.

TOOTH-ACHE

CURED INSTANTLY BY

BUNTER'S NERVINE

Prevents Decay, Saves Extraction, Sleepless Nights Prevented.

Neuralgic Headaches and all Nerve Pains removed by BUNTER'S NERVINE. All Chemists, 1s. 1½d.

A PURE AND PERFECT ARTICLE FOR
Teeth, Gums and Breath.

PURILINE

TOOTH-POLISH.

UNEQUALLED FOR FEMALES.

DR DAVIS'S FAMOUS FEMALE PILLS

No irregularity or obstruction can resist them.

9½d., 1s 1½d., 2s. 9d., 4s 6d

Sent free from observation.

268, Portobello Road, Notting Hill, London, or order of any Chemist.

CAUTION.—FRAUD.—Beware of a dishonest person who has stolen the name of these famous Pills for a worthless preparation of his own.

KEATING'S POWDER

DESTROYS BUGS FLEAS MOTHS BEETLES

Sold in Tins 6d 1/- & 2/6

FOR YOUTHFUL APPEARANCE

BRODIE'S IMPERIAL HAIR DYE

(REGISTERED) ONE LIQUID

No. 1...Black
No. 2...Dark Brown
No 3...Light Brown
No. 4 { Golden Brown or Auburn
No. 5...Pure Golden

Harmless, Perfect, Permanent and Odourless, Clear, no Sediment.

2/6, 3/6, 5/- & 10/6 (SECRETLY PACKED.)

BRODIE, 41 Museum St. London

ONCE TRIED, ALWAYS USED.

Benger's Food

For Infants, Children & Invalids.

"If every mother knew of its value no other would be used."—*Extract from Private Letter.*

Retail in Tins, 1/6, 2/6, 5/- and 10/-, of Chemists, &c., Everywhere.

WHOLESALE OF ALL WHOLESALE HOUSES.

THE RISING SUN STOVE POLISH

EASIEST, QUICKEST, CHEAPEST, and BEST

BLACKLEAD in the WORLD.

"It *really* is the *best I ever have used.* It leaves *no dust*, and does not need *any rubbing hardly*, as the *least rub* of the brush makes it *shine very brightly.*"—Mrs. McLEAN, 12, Beaumont Place, Edinburgh.

"My customers will *use no other.* They say it makes their grates *look like new.*"—E. A. BAILEY, Grocer, Hailsham.

NOTE.—You can produce MORE POLISH with TWO Penny Packets of the RISING SUN than with HALF-DOZEN Penny Packets of ordinary Blacklead. Ask your Grocer or Oilman for it, and insist on having it or Send TWO Stamps (to cover postage) for Sample, naming this Paper.

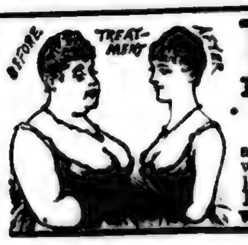
C. CHANCELLOR & CO., LONDON, E.C.

BRIGGS' TRANSFER PAPERS.

A Warm Iron passed over the back of these Papers Transfers the Designs to any Fabric.

BRIGGS' Book of Conventional and Mountmellick Designs, Post Free 4d.
BRIGGS' Book of Braiding and Costume Designs, Post Free 3d.
BRIGGS' Book of Floral and Flannel Designs, New, for 1891, Post Free 7d.
BRIGGS' Book of Ecclesiastical Designs, Post Free 2d.
BRIGGS' Book of Initials, Post Free 1½d.
All the above Books, containing upwards of 700 Designs, Bound in One Volume, Post Free 1/3
BRIGGS' Filoselle Silks are the Brightest in the Trade. Two Sample Skeins, Post Free 4½d.

M71, Cannon Street, Manchester.



TOO FAT!!

Dr. GORDON'S Elegant Pills

Cure STOUTNESS rapidly and certainly. State height, weight, and send 2/9, 4/6, or 11/-, to Dr. GORDON, 10, Brunswick Square, London, W.C.

DO NOT UNTIMELY DIE!

SORE THROATS CURED WITH ONE DOSE.

FENNINGS' FEVER CURER,

Bowel Complaints cured with One Dose.
Typhus or Low Fever cured with Two Doses.
Diphtheria cured with Three Doses.
Scarlet Fever cured with Four Doses.
Dysentery cured with Five Doses.

Sold in Bottles, 1s. 1½d. each, with full directions, by all Chemists.

Read FENNINGS' EVERYBODY'S DOCTOR. Sent post free for 13 stamps.

EASY TEETHING.

DO NOT LET YOUR CHILD DIE!

Fennings' Children's Powders Prevent Convulsions,

Are Cooling and Soothing.

FENNINGS' CHILDREN'S POWDERS,

FOR CHILDREN CUTTING THEIR TEETH.

To prevent Convulsions. (Do not contain Calomel, Opium, Morphia, or anything injurious to a tender babe.

Sold in Stamped Boxes at 1s. 1½d. and 2s. 9d. (great saving), with full directions. Sent post-free for 15 stamps. Direct to ALFRED FENNINGS, West Cowes, I.W. Read FENNINGS' EVERY MOTHER'S BOOK, which contains valuable hints on Feeding, Teething, Weaning, Sleeping, &c. Ask your Chemist for a free copy.

SAFE TEETHING.

Coughs, Colds, Bronchitis.

FENNINGS' LUNG HEALERS,

THE BEST REMEDY TO CURE ALL

COUGHS, COLDS, ASTHMAS, &c.

Sold in Boxes, at 1s. 1½d. and 2s. 9d. with directions. Sent post-free for 15 stamps. Direct to ALFRED FENNINGS, West Cowes, I.W. The largest size Boxes, 2s. 9d. (35 stamps post), contains three times the quantity of small boxes.

Read FENNINGS' EVERYBODY'S DOCTOR. Sent post-free for 13 stamps. Direct A. FENNINGS, West Cowes, I.W.

FENNINGS' EVERY MOTHER'S BOOK sent post free on application by Letter or Post Card. Direct ALFRED FENNINGS, West Cowes, I.W.

OLD BLEACH LINEN
OLD BLEACH WORKS
RANDALSTOWN Co. ANTRIM

HUCKABACK DIAPER & DAMASK TOWELS, FRINGED AND HEMSTITCHED TOWELS, HUCKABACK AND FANCY TOWELLINGS, BIRDS-EYE AND NURSERY DIAPER, GLASS AND TEA CLOTHS, EMBROIDERY LINENS, AND ART LINENS.

The "OLD BLEACH" LINENS are renowned all over the World for superiority of manufacture, exquisite finish, beautiful appearance and honest soundness, holding the first rank among the highest class of pure Irish Linen Goods—a genuine revival of the excellent old-fashioned grass-bleached Linens of the past generation, which lasts a life-time.

The "OLD BLEACH" LINENS are an exclusive manufacture, and stand alone—the whole process of production, weaving and bleaching, being carried on at the "OLD BLEACH" WORKS, situated near the village of Randalstown, in the North of Ireland, and on the banks of the River Main, the the softness, purity and abundance of whose waters are of much value in the attainment of that sound and lustrous bleach which distinguished them.

"An exceptionally strong Linen that will last for many years."—*The Queen.*

"Distinguished for purity of flax, style of production, and last and most important—honest soundness." —*Myra's Journal.*

"The 'Old Bleach' Linens are much sounder and stronger than Ordinary Linens."—*Young Ladies' Journal.*

"Surpassing anything we have hitherto examined."—*Warehousmen's and Drapers' Trade Journal.*

A yard of "OLD BLEACH"—whether Towels, Huckaback Towelling, Bird's-Eye Diaper, Nursery Diaper or Household Linen, gives more than double the wear of the best ordinary Linen Goods. All goods stamped with the "OLD BLEACH" Trade Mark are produced from flax yarns of equal quality, both warp and weft, thereby increasing the wearing qualities two-fold.

The "OLD BLEACH" LINENS are kept in stock by all first-class Drapers throughout Great Britain and the United States. Ask to see them and judge for yourself.

Observe that the Registered Trade Mark—"OLD BLEACH" is stamped on every Towel and on every yard of piece goods as a guarantee that they are the genuine manufacture of the "OLD BLEACH" Linen Company.

CUCOLIA

PREPARED FROM CUCUMBERS

Heals Cuts, Burns, Scalds, Wounds; takes out Bruises; prevents Chaps and Roughness of the Skin. A comfort after Shaving. Quite Harmless.

NO NURSERY SHOULD BE WITHOUT IT.

Price 1s. 8d. Post Free, from

HENRY DAVIS, *Chemist*, NEWBURY, BERKS

Popular and Favourite Material for 1891.

Cosy Cotton Flannels, in Cream, Sky, and Pink, 36 in. wide, with Embroideries to match, greatly in *demand* for *Nightdresses*, etc.

New Designs & Self Colours

28 in. wide, 6½d., 7½d., 9½d. Adapted for Dressing Gowns, Skirts, etc.

COSY COTTON FLANNEL & FLANNELETTES.

New Designs in Snow Flakes, Floral, Checks, Stripes, 28 in. wide, from 4½d. per yd., adapted for *Dresses, Dressing Gowns, Shirts, Pyjamas.*

☞ Write for Patterns Free from

C. Williamson, 91, Edgeware Road, London, W. *Please mention this Paper.*

ALL FAT PEOPLE

can safely **Reduce Weight** and **Cure Corpulency permanently** by taking **TRILENE TABLETS** (Regd.) for a few weeks. They are small, agreeable, harmless, and never fail to IMPROVE both HEALTH and FIGURE without Change of Diet. An English Countess writes: "*Your Trilene Tablets act admirably.*"

Send **2/6** to **THE TRILENE Co.,** Sole Proprietors. **70, Finsbury Pavement, London.**

BENZINE COLLAS.—Ask for "Collas."
CLEANS GLOVES.—CLEANS DRESSES.
REMOVES TAR, OIL, PAINT, GREASE,
FROM FURNITURE, CLOTH, &c.

BENZINE COLLAS.—FOR ARTISTS.
A SPECIALLY GOOD MEDIUM for PAINTING on Silk, Satin, Gauze, Lincrusta, Wood, Canvas, Glass, Tapestry, Cards, Leather, &c., &c.,

BENZINE COLLAS.—Try "Collas."
See the word COLLAS on the Label and Cap.
Extra refined, nearly odourless.
On using becoming quite odourless.

BENZINE COLLAS.—Ask for "COLLAS."
Preparation and take no other.
Sold everywhere, 6d., 1s. and 1s. 6d. per Bottle.
Agents: J. SANGER & SONS, 489, Oxford-street, W.

HAIR DESTROYER.

Mrs. JAMES'S DEPILATORY instantly and permanently REMOVES SUPERFLUOUS HAIRS from the Face, Neck, or Arms, without injury to the Skin. No lady should be without it. To be had of most Chemists, 1s., or a box of it sent (with directions for use) free from observation, post free, for 15 stamps.

Mrs. C. JAMES, 268, Caledonian Road, London, N.

LUXURIANT HAIR.

Long flowing Eyelashes, Eyebrows, &c., are QUICKLY PRODUCED by using JAMES'S HERBAL POMADE; it is invaluable for the production of Whiskers, Beard, and Moustachios; it causes the Hair to grow on Bald Places and Scanty Partings like magic. To be had of most Chemists, 1s., or a box of it sent (with directions for use) free from observation, post free, for 15 stamps.

Mrs. C JAMES, 268, Caledonian Road, London, N.

THE GENUINE

EAU DE BOTOT

Is the Only Dentifrice *approved* by the ACADEMY of MEDECINE of PARIS

May be obtained in Powder & Paste containing all the beautifying and preservative qualities of the liquid preparation

N.B. See each article has the Signature M. J. Botot

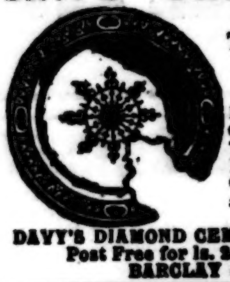
EAU de BOTOT 1/6, 2/6, 5/, 15/, 30/-
PASTE 1/6, 2/6. POWDER 1/6, 2/6
FROM ALL PERFUMERS & CHEMISTS

KEARSLEY'S WIDOW WELCH'S FEMALE PILLS have a reputation of over

ONE HUNDRED YEARS,

and are the acknowledged leading remedy for female complaints. They restore a healthy hue to the complexion, in place of the deathly pallor so distressing to witness. They contain no irritant drug, and have the approval of the Medical Profession. The genuine are wrapped in *White Paper*, and have the name "Kearsley" on the Government Stamp. May be obtained of all Chemists, 2s. 9d. per box; or by post 34 stamps, from SANGER & SONS, 489, Oxford Street, London.

DAVY'S DIAMOND CEMENT



Is the HARDEST, TOUGHEST, and most Enduring CEMENT ever discovered

It securely and neatly mends China, Glass, Fancy Articles, Papier Maché, Toys, Fossils, Shell, Bone, Broken Pipes, Vases, Jugs, Veneer, &c., Cigar Holders, Picture Frames, &c.; and for Fastening Tips on Billiard Cues is unrivalled.

DAVY'S DIAMOND CEMENT, price 1s., of all Chemists. Post Free for 1s. 2d., from the Proprietors, BARCLAY & SONS, 95, Farringdon Street.

HOLLOWAY'S OINTMENT

Mr. J. T. COOPER,

In his celebrated TRAVELS IN CHINA, published in 1871, says:—

"I had with me in my travels a quantity of Holloway's Ointment. I gave some to the people and nothing could exceed their gratitude: and, in consequence milk, fowls, butter, and horse-feed poured in upon us, until at last, a teaspoonful of Ointment was worth a fowl and any quantity of peas, and the demand became so great that I was obliged to lock up the small remaining stock."

This unrivalled OINTMENT cures BAD LEGS, BAD BREASTS, OLD SORES, wounds, ulcers, stiff joints, gout, rheumatism, bronchitis, diphtheria, coughs, colds and all, skin diseases.

"FOR THE BLOOD IS THE LIFE."

CLARKE'S

WORLD-FAMED

BLOOD MIXTURE

Is warranted to cleanse the blood from all impurities, from *whatever* cause arising. For Scrofula, Scurvy, Eczema, Skin and Blood Diseases, Pimples, and Sores of all kinds, its effects are marvellous. It is the only real specific for Gout and Rheumatic Pains for it removes the *cause* from the blood and bones. Thousands of Testimonials. In bottles, 2/9 and 11/- each, of all Chemists. Sent for 33 or 132 stamps by Proprietors,

Lincoln & Midland Counties Drug Co., Lincoln

Beware of Worthless Imitations.

THE COURT HAIR DESTROYER.

This newly-discovered and only effectual remedy completely removes superfluous hair from the face, neck, arms, etc., without the least pain, injury or inconvenience to the skin. It is both certain and harmless, entirely dissimilar from deceptive and commonplace imitations, and unlike all other known remedies, leaves no cause for further trouble or anxiety. Price 3s. 6d., post free, privately packed, 46 stamps of the Inventor,

JOHN LEON,

23, MAIDA HILL WEST, LONDON, W.,

Or all Chemists, Druggists and Perfumers.

SPRING NOVELTIES.

PETER ROBINSON

Oxford-St & Regent-St

EVERYTHING FOR LADIES WEAR

Fashion-Books & Patterns Free.

PETER ROBINSON

Jckets.—New ideas in high-class Spring Jackets, unrivalled, cut, style, and finish, in black and all fashionable shades, from 35s. 6d. to six guineas.

Capes.—Last productions in Cloth Capes, including several novel designs just received from Paris. Prices from three to eight guineas.

Mantles.—Black Plush Mantles, trimmed jet and suitable for spring wear, in all the newest shapes. Prices from four to ten guineas.

Costumes.—Richly-Embroidered Tweed Costumes, 3½ guineas.

Umritza-Cashmere Costumes, shaded and figured, with camel-hair effects, on silk foundation, 98s. 6d.

Vicuna Cloth Costumes, special delivery, in artistic braidings 39s. 6d.

500 Black Yak Lace Costumes, 25s. 6d., worth 52s. 6d.

Bengaline Silk Costumes, rich quality, all colors, from six guineas.

400 new Shot-Silk Petticoats, also black, from 18s. 9d.

Silks.—350 pieces rich Brocaded Silk, especially designed for Court wear.

300 pieces Faille Française, new shades, from 3s. 6d. per yard.

200 pieces rich Bengaline, latest colorings, 5s. 6d. per yard.

275 pieces Surah Silk, new for the season, 2s. 9d. and 3s. 6d. per yard

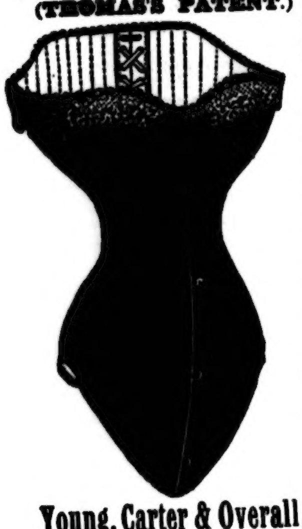
400 boxes Silk Pile Velvet, new spring shades, from 4s. per yard.

Dresses.—Fancy and Plain Tweeds, in great variety, from 1s. 2½d. per yard.

Plain Cloths, in every fashionable shade, 1s. 6½d. to 7s. 6d. per yard.

THE "DUCHESS" CORSET

(THOMAS'S PATENT.)



Is constructed on a graceful model for the present style of dress, the shape being permanently retained by a series of narrow whalebones placed diagonally across the front, gradually curving in and contracting the Corset at the bottom of the busk, whereby the size of the figure is reduced, the outline improved, a permanent support afforded, and a fashionable and elegant appearance secured.

The Corsets are made in Black, White, Cardinal and Grey.

Prices, 10s. 6d. and 14s. 6d Satin, 15s. 6d. and 21s.

The **Celebrated Taper Busk** used in these Corsets is the **most supple and comfortable of all Busks and absolutely unbreakable.**

On purchasing, it is necessary to see that the name "**W. THOMAS**" is stamped on the Corset.

Young, Carter & Overall, 117 & 118, Wood Street

Sole Proprietors and Successors to W. THOMAS.

Wholesale only.

May be purchased of all Drapers and Ladies' Outfitters.

MILWARDS' NEEDLES.

NEEDLES Annual Production, 300,000,000.

TRADE MARK

FISH HOOKS. Annual Production, 300,000,000.

WASHFORD MILLS, REDDITCH.

SHORT OR MEDIUM SIZED PEOPLE INCREASED IN HEIGHT, either sex, by wearing

PINET'S INVISIBLE ELEVATORS.

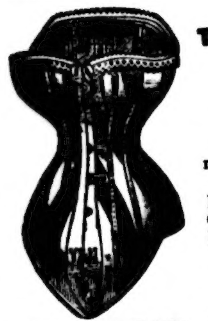
Self-adjustable on any boot or shoe, comfortable, everlasting, and undetectable. Post Free **5/6**. Descriptive Pamphlet two stamps.

M. PINET,

(Bureau K), 5, York St., St. James' Square, London.

Exquisite Model. Perfect Fit. Guaranteed Wear.

THE Y&N PATENT DIAGONAL SEAM CORSET,



Three Gold Medals.

Will not split in the Seams nor tear in the Fabric.

"The most comfortable Corset ever made."—*Lady's Pictorial.*

Made in White. Black, and all the Fashionable Colors & Shades in Italian Cloth, Satin, and Coutil. Also in the New Sanitary Woollen Cloth.

☞ **4/11, 5/11, 6/11, 7/11** per pair and upwards.

Sold by all the Principal Drapers and Ladies' Outfitters in the United Kingdom and Colonies.

WANTED! Every Lady to send for the wonderful Parcel containing **One beautiful Lace Apron** (special value) **One Lace Handkerchief, 6 yds. Nottingham Lace** and **12 Engravings,** Carriage Paid for **1/6**. **A Packet of Beads** presented with every Parcel.

W. COTTON,

WEEK DAY CROSS, NOTTINGHAM.

Manufacturer of Lace, Lace Curtains, Dress Caps, Mob Caps

PATTERNS AND PRICE LISTS FREE.

STOCK-SIZE PATTERNS
AND
Cut to Measure Patterns.

The difficulty of using Stock-size Patterns has been so frequently complained of by our Lady Correspondents who do not happen to be blessed with "Stock-size Figures" (and we suppose there is scarcely one in a hundred whom a "Stock-size" *really* fits), that a special feature has been made by ***MADAME MYRA*** of

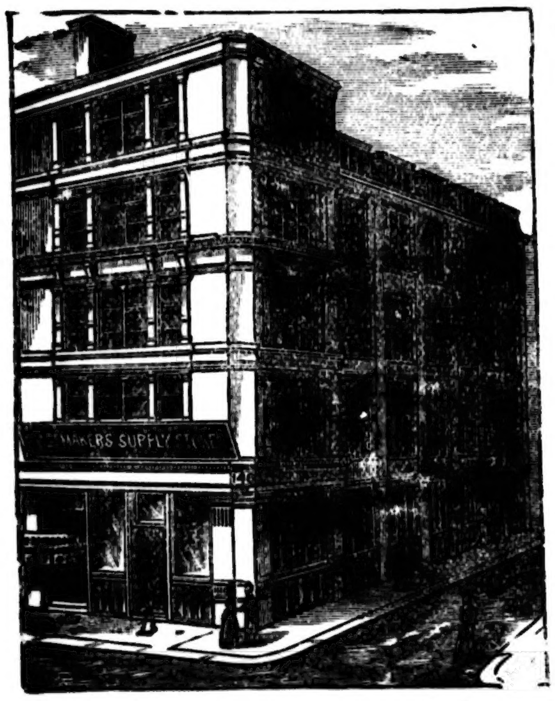
FLAT PATTERNS CUT TO MEASURE,

which can be obtained for **1s. 6d.** each. With these as perfect a fit as it is possible to secure is guaranteed, every part being Cut to the Lady's own Measurements.

MEASUREMENTS REQUIRED.

Size of Waist; Bust under Arms; Size round Shoulders; Size across Chest; Size across Back; Length of Back; Length of Neck to Waist: Length under Arm; Length of Shoulder; Length of Arm (shoulder to elbow); Elbow to Wrist; Length inside Arm; Size of Neck; Size round Hips.

Madame MYRA, 204, Regent Street, W.



THE DRESSMAKERS' SUPPLY STORES

Is the recognised market for all Dressmaking Materials. Thousands of Dressmakers in all parts of the world have their requirements regularly supplied from its varied and extensive stock. The advantages gained by Dressmakers having their names and addresses registered in its books are many.

Firstly.—The trade carried on is exclusively Wholesale, and none but Dressmakers in business are supplied. **As this rule is strictly adhered to, it is necessary, in first communications, that references to other Wholesale Houses be given, or that Business Cards be enclosed.**

Secondly.—For the convenience of Customers, Linings, Trimmings, &c., are made up in shorter lengths than in an ordinary Wholesale House.

Thirdly.—The facilities afforded by the Stores for Matching. The stock held being so large and varied, it is the exception that a matching order remains unexecuted.

Fourthly.—All orders are at once passed to the departments and sent off the same day as received, **carriage paid to destination.**

Fifthly.—Although the stock is particularly adapted to a Dressmaker's trade, the prices charged compare favourably with any other house, and **Dressmakers thus save the intermediate profit of the retail trade.**

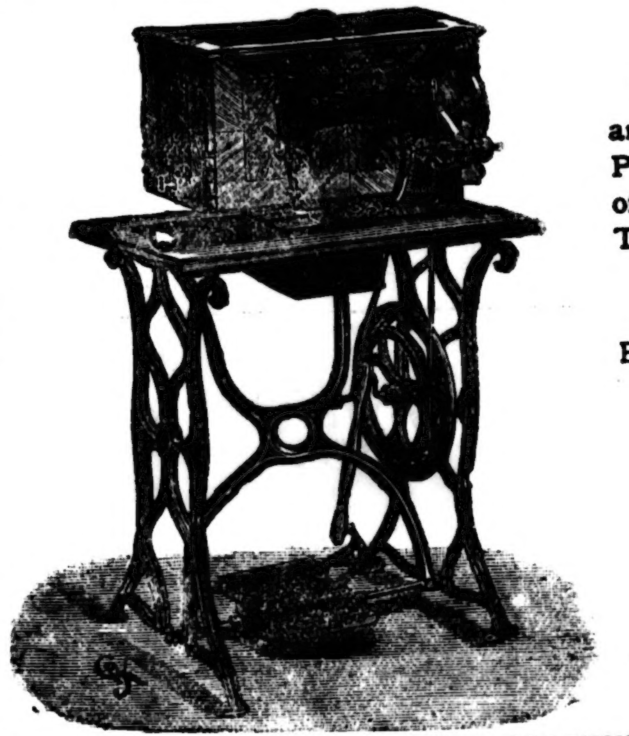
DEPARTMENTS.

FIRST FLOOR.

Trimmings, Buttons, Braids, Girdles, Sets, &c. Ribbons, Laces, Nets, Frillings, Pleatings, &c. Bindings, Braids, Whalebone, Preservers, Suspenders, Hooks, Bodice Steel. Dressmakers' Small Wares of every description.

SECOND FLOOR.

Bodice Linings of all kinds. Sateen, Taffeta and Linen Foundations. Muslins, Canvasses, Cloakings, Jacketings, and Woollen Goods of all kinds suitings for Mantles, &c.



THE SINGER-VICTORIA SEWING MACHINE,
(Specially adapted for Dressmakers),
£3 17s. 6d.
Cover and all Accessories included.

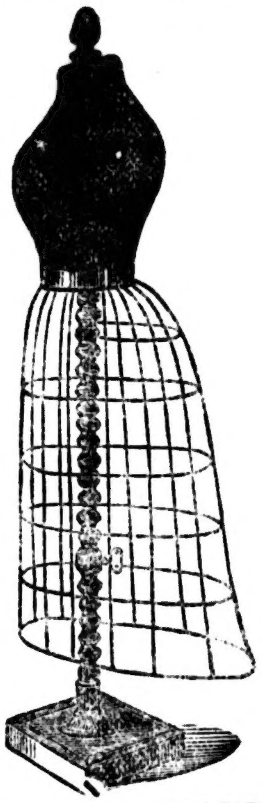
DEPARTMENTS.

THIRD FLOOR.

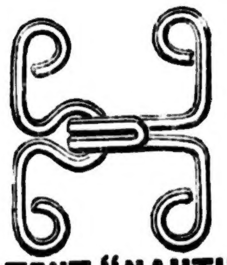
Foundation Silks in 60 Shades. Velvets and Velveteens in 70 Shades. Lustrines, Polonaises, Surahs. Fancy Dress Silks of every description. Dress Goods in Tweeds, Serges. Costumes, Merinoes, &c.

FOURTH FLOOR.

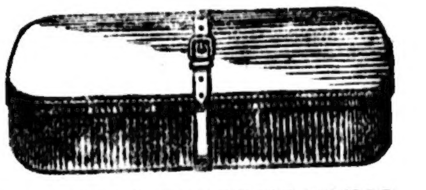
Sewing Machines, Costume Stands, Dress Boxes, &c.



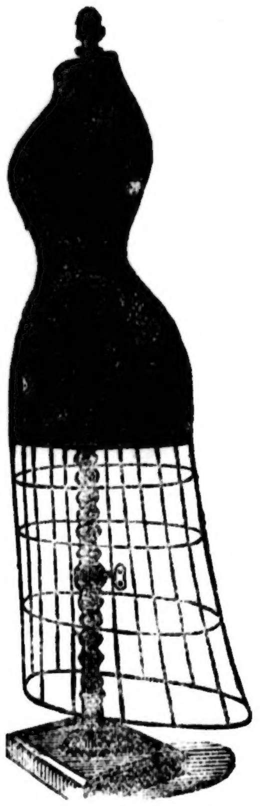
COSTUME STANDS,
All Wire, **3/11.**
Padded Busts, as above, **12/6.**



THE PATENT "NAUTILUS"
BELTING HOOK,
1/11½ per Gross.
By the use of this article the belt at the dress is kept in an outstretched position, and cannot curl or pucker as when ordinary hooks and eyes are used.



BENTWOOD COSTUME BOXES,
With Black Leather Cover and Strap.
Size, 24 ins. long, 17 ins. broad, 9 ins. deep.
8/6



COSTUME STANDS,
As Illustrated.
15/9.

Patterns and Price List post free upon receipt of Business Card.

ADDRESS DEPT. "E"

THE DRESSMAKERS' SUPPLY STORES,
146, ALDERSGATE STREET, LONDON, E.C.

THE "LOUIS" VELVETEEN

In Permanent Blue, Black, and every conceivable Shade, for
SPRING WEAR.

Myras' Journal says:—"The 'Louis' Velveteen has in the highest degree the depth and closeness of pile that renders it equal in appearance to Genoa velvet, for which it is the very best substitute."

NOTE WELL!—Each yard of genuine "Louis" Velveteen bears the Name (spelled L-O-U-I-S, and in no other way), and is stamped with a guarantee of wear
LADIES SHOULD REJECT ALL SUBSTITUTES.

SOLD EVERYWHERE BY DRAPERS.

Charming Designs, all Entirely New Shades!

SPRING & SUMMER DRESSES
STRAIGHT from our FACTORY at STRICTLY FACTORY PRICES!

Send to the North of England Manufacturing Co., Leeds, for PATTERNS.

KATRINE
Box of 500 PATTERNS, POST FREE.

Full Dress Length
15/- and 10/6

Specialities in Thin Materials, All-Wool, Lovely Shades & Designs in Crescents, Checks, &c.

Must Please Everybody.
The KATRINE MATERIALS are suitable in every respect for Spring AND Summer. All Goods are our own Manufacture, and we GUARANTEE THE WEAR.

The Prices Charged are STRICTLY WHOLESALE and are 30 to 40 per cent. Cheaper than can be bought at a Retail Shop. The Patterns comprise CHECKS, FIGURES, DIAGONALS, plain-dyed, and every variety of design. PLAIN HABIT CLOTHS, HOMESPUNS, SERGES, &c. Numerous Testimonials from the Press and the Public testify to the Excellence of these Goods.

All Orders Carriage Paid. LADIES, WRITE AT ONCE for Patterns, and mention this Journal to the
NORTH of ENGLAND MANUFACTURING Co. LEEDS, YORKSHIRE.

NESTLÉ'S FOOD
FOR INFANTS & INVALIDS

Very nourishing and palatable.
Does not curdle in the Stomach.
Invaluable also during the period of Weaning.
Sample Tin containing enough Food for a fair trial will be sent Post Free on application to H. NESTLE, 9, Snow Hill, E.C.

48 Prize Medals AWARDED

FRY'S PURE COCOA

To secure this Article ask for "FRY'S PURE CONCENTRATED COCOA."

Diploma of Honor, Highest Award Edinboro', 1890.

Have mercy on those Clothes!

DON'T RUB the clothes.
Let Sunlight Soap clean them.
That is
HOW?
Avoid DRUDGERY.
Wash the clothes according to the Sunlight method.
You will soon know.

BEWARE of misleading titles, as New Dyeing Companies trade on the words "Campbell" and "Perth." Authorised Agents display our initials P. & P.

Summer Curtains.
Of every description carefully cleaned, or dyed, and finished with smooth dust-resisting surface.

Chintz and Cretonne
Furniture Covers, Curtains, etc., cleaned and highly glazed or finished plain.

AGENTS EVERYWHERE
P. & P. CAMPBELL,
SOLE PROPRIETORS OF
THE PERTH DYE WORKS.
Established 1814.

Ladies' Dresses
In Silk, Woollen or Mixed Fabrics Dyed or Dry Cleaned whole.

Washing Dresses
In Cotton, Sateen, Muslin, &c., beautifully cleaned and got up.

Gentlemen's Clothes
Cleaned or Dyed and Pressed as when New.

RECEIVING OFFICES:—
London 39, New Oxford St.
London 12, Sloane St., S.W.
London 110, Talbot Road.
Liverpool....85, Bold Street.
Manchester..84, Cross Street.
Birmingham 33, Colmore Row
Bristol ...... 53, Park Street.
Nottingham..44, Clumber St.
Leeds........8, Trinity Street.
Bradford..110, Godwin Street.
Sheffield....34, Church Street.
Edinburgh..31, Cockburn St.
Glasgow ..116, Sauchiehall St.
Dundee ...... 33, Nethergate.
Aberdeen .. 26, George Street.
Perth ...... 23, County Place.

Printed by The London Printing & Publishing Alliance Ltd., 43 and 44, Jewin Street, E.C., and Published by Mayson M. Beeton, on behalf of the same, at 204, Regent Street, in the Parish of St. James', in the County of Middlesex.